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ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE.—At a General Assembly of the Academicians and Associates, held on Wednesday, the 16th inst., James Sant, Esq. was elected a Royal Academician, and the following Artists were elected to the Degree of Honorary Foreign Member:—Gallati, Painter; Guillaume, Sculptor; Viollet Le Duc, Architect; Henriquet Dupont, Engraver; Meissonier, Painter; Gérôme, Painter.

JOHN PRESCOTT KNIGHT, R.A. Sec.

ROYAL ACADEMY OF ARTS, Burlington House.—On FRIDAY, the 10th inst., being the 101st ANNIVERSARY of the Foundation of the Institution, at a General Assembly of the Academicians, the following GOLD MEDALS were awarded, together with Scholarships of 50l. for the First Three Medals:—
To Frederick Trevelyan Goodall, for the Best Historical Painting.
To Thomas Brock, for the Best Historical Group in Sculpture.
To Henry L. Florence, for the Best Architectural Design.
To Thomas Montford, for an Historical Group in Sculpture.
To William Lionel Wyllie, for the Best Coast-scene (the Turner Medal).

Silver Medals were likewise awarded

To William Gadsby, for the Best Copy of a Vandyke.
To Frederick Trevelyan Goodall, for the Best Drawing from the Life.
To Frederick George Colman, for the Second Best Drawing from the Life.
To Thomas Brock, for a Model from the Life.
To William Edwards Miller, for the Best Drawing from the Antique.
To Howard Goodall, for the Second Best Drawing from the Antique.
To Walter L. Bromley, for the Third Best Drawing from the Antique.
To William White, for the Best Model from the Antique.
To Frederick Winter, for the Second Best Model from the Antique.
To Robert Stock, for the Third Best Model from the Antique.
To William White, for a "Restoration" of the Torso Belvidere.
To Morton M. Glover, for the Best Architectural Drawing.
To George Stanley Ross, for the Second Best Architectural Drawing.
To Henry L. Florence, for the One Year's Travelling Studentship in Architecture.
To Henry Wiles, for the Two Years' Travelling Studentship in Sculpture.
To Howard Goodall, the Ten Pound Premium for the Best Drawing.

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Master of Arts—Branch I., Monday, June 6; Branch II., Monday, June 13; Branch III., Monday, June 20.

Doctor of Literature—First D. Lit., Monday, June 6; Second D. Lit., Tuesday, October 11.

Scriptural Examinations—Tuesday, November 23.

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Doctor of Science—Within the first fourteen days of June.

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Doctor of Laws—Thursday, January 13, 1870.

Bachelor of Medicine—Preliminary Scientific, Monday, July 13; First M. B., Monday, July 23; Second M. B., Monday, November 7.

Bachelor of Surgery—Tuesday, November 23.

Master in Surgery—Monday, November 23.

Doctor of Medicine—Monday, November 23.

Examination for Women—Monday, May 2.

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WHEN Walter Scott was at the height of his power and popularity, even his cunning hand and fertile brain could not keep pace with the general demand. The public almost felt itself wronged if half a year passed without bringing to them a new delight from him who was called by reviewers the Wizard of the North.

There has been no inheritor of that public love, since Scott's time, among novelists; but Tennyson, among poets, has become heir to that rich and much-desired treasure. The last tones of his lyre have scarcely died away in their echoes—if deathless song can be said to die,—when the eager ear dresses itself for other or similar music, and is conscious of disappointment if the air be not soon stirred by magic sounds. The tears are not dry that have fallen upon Guinevere's passion and repentance, the heart-pulses that were greatly moved by Arthur's manly sorrow and god-like forgivingness have not ceased to beat, when there is increase of appetite for more of that subtle yet simple charm by which we are subdued to weeping or aroused to an admiration which in its excess borders on idolatry and hero-worship.

After long expectation, here is the new heroic song, with *other* songs. Arthur and Guinevere are again before us in the former. Our old familiar friend, the Northern Farmer, again looks over our threshold among the latter. They lend to the solemn and festive season a new delight. The reader who loves to drink in this linked sweetness, alone, when other sounds are hushed and silence reigns around, will here find the luxury he most covets. Many a family circle will be made the happier as its members listen to the minstrel's lay through the lips of some dear kinsman or kinswoman, who is in sympathy at once with the bard and the rapt, if little, audience. We may justly add, that Sydney Abbott, Henry Hall, and others of the fast increasing brotherhood of public or professional readers, will acknowledge a great debt of gratitude to the Laureate for furnishing them with nearly a dozen new subjects wherewith to charm those who have ears to hear, hearts to feel, and brains to comprehend what sublimity is wrapped in the very simplest of these lays.

We have no intention of marring the "fair precedent" of our praise by a *but* or an *if*. Nevertheless, our judgment would be held at fault if we were to assert that 'The Holy Grail' is in every respect up to the high standard of the 'Idylls of the King.' Good Homer never nods—though such weakness has been assigned to him on authority from which one does not dissent save deferentially,—but he is not always equally exciting. The man who goes into training can never keep up his health at the point to which he has forced it in order to accomplish some great end for the mere glory of the accomplishment; but he is a vigorous man, ready for the world's daily struggles, notwithstanding. So with the poets; and, in a certain degree, it is thus with Mr. Tennyson. When he flung Guinevere to the earth, subdued to that quality of grief which made wells of tears of so many eyes, and when he caused the blameless King to bend to the fallen woman and breathe over her pity and forgiveness, the poet then was at the very height of his art; and we may not expect to find him invariably at the same elevation.

He reaches that height, however, more than

once in 'The Holy Grail'; and yet no other charm is used to work such magic than the very simplest form of English words. Just as a great artist can, with a mere touch, a line that is insignificant in itself, produce effects of the utmost beauty and meaning; so the poet, with a few simple words, mere monosyllables, sends ripples of emotion over the heart, or makes it heave with a very tempest of ecstasy. In this way are some of the finest achievements of Mr. Tennyson wrought out.

'The Holy Grail' occupies about two-thirds of this new volume by the Poet-Laureate. It is in four parts, comprising the coming of Arthur to the Court of "Leodogran, the King of Camelard," who

Had one fair daughter and none other child;
And she was fairest of all flesh on earth,
Guinevere, and in her his one delight.

The second division of the poem takes for its title that of the poem itself, 'The Holy Grail'—

The cup, the cup itself from which Our Lord
Drank at the last sad supper with his own,
and which

—from the blessed land of Aromat—
After the day of darkness, when the dead
Went wand'ring o'er Moriah—the good saint,
Armathean Joseph, journeying, brought
To Glastonbury, where the winter thorn
Blossoms at Christmas, mindful of Our Lord.
And if a man
Could touch or see it, he was heal'd at once,
By faith, of all his ills. But then the times
Grew to such evil that the Holy Cup
Was caught away to Heav'n, and disappear'd.

The search after the Holy Grail was the "Holy Quest," one consequence of which naturally leads to the third division of these idylls, 'Pelleas and Ettarre.' He

—a youth,
Pelleas, and the sweet smell of the fields
Past, and the sunshine came along with him.

A good knight, too. The lady was of other quality,—

For large her violet eyes look'd, and her bloom
A rosy dawn kindled in stainless heavens,
And round her limbs, mature in womanhood,
And slender was her hand, and small her shape,
And, but for those large eyes, the haunts of scorn,
She might have seem'd a toy to trifle with
And pass, and care no more.

The fourth, and last, division—'The Passing of Arthur'—describes itself in its title; and it is here, if anywhere, that Mr. Tennyson is equal to the sublimest flight accomplished in the 'Idylls.'

We will mar no reader's pleasure by telling the enchanting story of this Holy Grail; but there are snatches of the divine song that may be caught, and from them some idea learnt of the beauty of the whole. For instance, Arthur's first coming to Camelard:—

And Guinevere
Stood by the castle walls to watch him pass:
But since he neither wore on helm or shield
The golden symbol of his kingship,
But rode a simple knight among his knights,
And many of these in richer arms than he,
She saw him not, or mark'd not if she saw,
One among many, tho' his face was bare.
But Arthur, looking downward as he past,
Felt the light of her eyes into his life
Smite on the sudden, yet rode on, and pitch'd
His tents beside the forest. And he drave
The heathen, and he slew the beast, and fell'd
The forest, and let in the sun, and made
Broad pathways for the hunter and the knight;
And, return'd.

One of the perils of those who went on the Holy Quest was the "light that lies in woman's eyes," as another bard has it, and which won them from their work to delicious ruin. Thus speaks Sir Percival in answer to a certain Ambrosius, who first speaks of himself:—

"O brother," ask'd Ambrosius,—“for in sooth
These ancient books—and they would win thee—teem,
Only I find not there this Holy Grail,
With miracles and marvels like to these,
Not all unlike: which oftentime I read,
Who read but on my breviary with ease,
Till my head swims; and then go forth and pass

Down to the little thorpe that lies so close,
And almost plaster'd like a martin's nest;
To these old walls—and mingle with our folk;
And knowing every honest face of theirs,
As well as ever shepherd knew his sheep,
And every homely secret in their hearts,
Delight myself with gossip and old wives,
And ills and aches, and teetings, lying-in,
And mirthful sayings, children of the place,
That have no meaning half a league away;
Or lulling random squabbles when they rise,
Chaffings and chatterings at the market-cross,
Rejoice, small man, in this small world of mine,
Yea, even in their hens and in their eggs—
O brother, saving this Sir Galahad
Came ye on none but phantoms in your quest,
No man, no woman?”

Then, Sir Percival:
“All men, to one so bound by such a vow,
And women were as phantoms. O my brother,
Why wilt thou shame me to confess to thee
How far I falter'd from my quest and vow?
For after I had lain so many nights
A bedmate of the small and effeminate snake,
In grass and burdock, I was changed to wan
And meagre, and the vision had not come,
And then I chanced upon a goodly town
With one great dwelling in the middle of it;
Thither I made, and there was I disarm'd
By maidens each as fair as any flower:
But when they led me into hall, behold
The Princess of that castle was the one,
Brother, and that one only, who had ever
Made my heart leap; for when I moved of old
A slender page about her father's hall,
And she a slender maiden, all my heart
Went after her with longing: yet we twain
Had never kiss'd a kiss, or vow'd a vow.
And now I came upon her once again,
And one had wedded her, and he was dead,
And all his land and wealth and state were hers.
And while I tarried, every day she set
A banquet richer than the day before
By me; for all her longing and her will
Was toward me as of old: till one fair morn,
I walking to and fro beside a stream and
That flash'd across her orchard underneath
Her castle-walls, she stole upon my walk,
And calling me the greatest of all knights,
Embraced me, and so kiss'd me the first time,
And gave herself and all her wealth to me.
Then I remember'd Arthur's warning word,
That most of us would follow wandering fires,
And the Quest faded in my heart. Anon,
The heads of all her people drew to me,
With supplication both of knees and tongue:
‘We have heard of thee: thou art our greatest knight,
Our Lady says it, and we well believe:
Wed thou our Lady, and rule over us,
And thou shalt be as Arthur in our land.’
O me, my brother! but one night my vow
Burnt me within, so fast I rose and fled,
But wail'd and wept, and hated mine own self,
And ev'n the Holy Quest, and all but her;
Then after I was join'd with Galahad
Cared not for her, nor anything upon earth.”

One of the happiest of the picturesque passages in the poem is this meeting of Pelleas and Ettarre. To cite it tells nothing of the story:—

And this new knight, Sir Pelleas of the isles—
But lately come to his inheritance,
And lord of many a barren isle was he—
Riding at noon, a day or twain before,
Across the forest call'd of Dean, to find
Carleion and the King, had felt the sun
Beat like a strong knight on his helm, and reel'd
Almost to falling from his horse, but saw
Near him a mound of even-sloping side,
Whereon a hundred stately beeches grew,
And here and there great hollies under them.
But for a mile all round was open space,
And fern and heath: and slowly Pelleas drew
To that dim day, then binding his good horse
To a tree, cast himself down; and as he lay
At random looking over the brown earth
Thro' that green-glooming twilight of the grove,
It seem'd to Pelleas that the fern without
Burnt as a living fire of emeralds,
So that his eyes were dazzled looking at it.
Then o'er it crost the dimness of a cloud
Floating, and once the shadow of a bird
Flying, and then a fawn; and his eyes closed.
And since he loved all maidenhood, but no maid
In special, half-awake he whisper'd, “Where?
O where? I love thee, tho' I know thee not.
For fair thou art and pure as Guinevere,
And I will make thee with my spear and sword
As famous—O my queen, my Guinevere,
For I will be thine Arthur when we meet.”
Suddenly waken'd with a sound of talk
And laughter at the limit of the wood,
And glancing thro' the hoary boles, he saw,
Strange as to some old prophet might have seem'd
A vision hovering on a sea of fire,
Damsels in divers colours like the cloud
Of sunset and sunrise, and all of them
On horses, and the horses richly trapt
Breast-high in that bright line of broken stood:
And all the damsels talk'd confusedly,
And one was pointing this way, and one that,

Because the way was lost.

And Pelless rose,
And loosed his horse, and led him to the light.
There she that seem'd the chief among them said,
"In happy time behold our pilot-star!
Youth, we are dancels-errant, and we ride,
Arm'd as ye see, to tilt against the knights
There at Caerleon, but have lost our way:
To right? to left? straight forward? back again?
Which? tell us quickly."

And here, in the passing away of the dying
Arthur, the hand of the great master nobly
asserts itself:—

And slowly answered Arthur from the barge:
"The old order changeth, yielding place to new,
And God fulfils himself in many ways.
Lest one good custom should corrupt the world.
Comfort thyself: what comfort is in me?
I have lived my life, and that which I have done
May He within himself make pure! but thou,
If thou shouldst never see my face again,
Pray for my soul. More things are wrought by
prayer
Than this world dreams of. Wherefore, let thy
voice

Rise like a fountain for me night and day.
For what are men better than sheep or goats
That nourish a blind life within the brain,
If, knowing God, they lift not hands of prayer
Both for themselves and those who call them friend?
For so the whole round earth is every way
Round by gold chains about the feet of God.
But now farewell. I am going a long way
With these things said—if indeed I go
(For all my mind is clouded with a doubt)—
To the island-valley of Avilion:
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard-lawns
And bowery hollows crown'd with summer sea,
Where I will heal me of my grievous wound."

So said he, and the barge with oar and sail
Moved from the brink, like some full-breasted swan
That, fluttering a wild carol ere her death,
Ruffles her pure cold plume, and takes the flood
With swarthy webs. Long stood Sir Bedivere
Revolving many memories, till the hull
Look'd one black dot against the verge of dawn,
And on the mere the walling died away.

The end of all is equally sublime and
simple:—

Then from the dawn it seem'd there came, but faint
As from beyond the limit of the world,
Like the last echo born of a great cry,
Sounds, as if some fair city were one voice
Around a king returning from his wars.

Thereat once more he moved about, and clomb
Even to the highest he could climb, and saw,
Straining his eyes beneath an arch of hand,
Or thought he saw, the speck that bare the king,
Down that long water-opening on the deep
Somewhere far off, pass on and on, and go
From less to less and vanish into light.
And the new sun rose bringing the new year.

From the pieces in the last sixty pages of
the volume there is ample opportunity for
quotation. We take one from 'The Northern
Farmer,' who holds property to be the one
thing by which a man is a man.—

Me an' thy muther, Sammy, 'as bein a-talkin' o' thee;
Thou's been talkin' to muther, an' she bein a tellin' it me.
Thou'll not marry for munny—thou's sweet upo' parson's
lass—

No!—thou'll marry fur luvv—an' we both on us thinks
tha an ass.

Seel'd her today got by—Sakint's-daily—they was ringin'
the bells.

She's a beauty thou thinks—an' so's scours o' gells,
Them as 'as munny an' all—wot's a beauty?—the flower
as blaws.

But propetty, propetty sticks, an' propetty, propetty
grows.

Do'ant be stunt*: taake time: I knaws what maikes tha
sa mad.

Warrn't I craized fur the lasses myden when I wur a lad?
But I knaw'd a Quaker feller as often 'as told me this:
'Doant thou marry for munny, but got wether munny is!'

An' I went wheer munny war: an' thy muther coom to
'and.

Wt lots o' munny laaid by, an' a niceish bit o' land.
Maybe she warrn't a beauty;—I never giv it a throw—
But warrn't she as good to cuddle an' kiss as a lass as 'ant
nowt?

Parson's lass 'ant nowt, an' she weint 'a nowt when 'e's
deid.

Mun be a guvness, lad, or summut, and addit' her bread:
Why? fur 'e's nobb't a curate, an' weint niver giv naw
'lgher;

An' 'o maside the bed as 'e ligs on afor 'e coom'd to the
shire.

And thin 'e coom'd to the parish wt' lots o' 'Varsity debt,
Stook to his tail they did, an' 'o 'ant got shut on 'em yet.

* Obstinate.

† Earn.

An' 'e ligs on 'is back i' the grip, wt' noin to lend 'im a
shove,
Woorse nor a far-welter'd' yawe: fur, Sammy, 'e married
for luvv.

Luvv? what's luvv? thou can luvv thy lass an' 'er munny
too,
Maakin' 'em got together, as they've good right to do.

Couldnt I luvv thy muther by cause o' 'er munny laaid by?
Nakly—fur I luvv'd 'er a vast sight moor fur it: reison why.

We need not add any comment on the above
passages, nor any other extracts to win favour
for a book which undeniably proves that we
possess in Mr. Tennyson a true poet, and which
leads us to trust that we may long possess him
to discourse such eloquent music as may be
found in 'The Holy Grail.'

The Life and Letters of Faraday. By Dr. Bence
Jones, Secretary of the Royal Institution.
2 vols. (Longmans & Co.)

It would have been a matter of regret if the
life of Faraday, one of the most able and per-
severing scientific men of this or any age, had
not been written by a competent and careful
hand; for in such a life there must necessarily
be records of many steps of the highest impor-
tance in the progress of human knowledge.
But it is not merely because Faraday was
enrolled among the greatest observers and dis-
coverers of his time that the history of his life
is valuable. There were special points in the
character of the man which would have made
it a most useful subject of study even if it had
not been united with the world-wide celebrity
of the philosopher. In an age like the present,
when at times it almost appears that money is
at once the motive power and the ultimate
object of all human action, the contemplation
of such a mind as that of Faraday may be
fraught with the most beneficial results, and
may save many a youthful pilgrim from going
astray. To see that a man of perfect simplicity
of character can succeed in life is much; but
it is still more instructive to watch the career
of such a man when crowned with honours,
and to find that he maintained his original
truthfulness and plain dealing to the last.
Cynical philosophers may divide the world
into the cheating and the cheated, or the
oppressors and the oppressed, but the simple
incidents of Faraday's life, and still more the
bright spirit that gleams forth from his corre-
spondence, will convince every candid inquirer
that a man may be honest and independent
while he is fighting the battle of life, and modest
and benevolent when he has gained the victory.

As a general rule, the life of a scientific man
cannot be expected to be eventful, in the ordi-
nary sense of the word. An English chemist,
at any rate, can scarcely hope or wish to help
in overturning a dynasty, or to become a mem-
ber of a provisional government. His triumphs
are in the study and the laboratory; his revo-
lutions are effected with the crucible, the gal-
vanic pile, or the spectrum; his eloquence is
the clear narration of anxious experiments fol-
lowed by the crowning logical induction. The
reader must not look for many startling adven-
tures in Dr. Jones's two substantial volumes;
but the early rise of Faraday is so striking that
it may well be recorded, as an encouragement to
young men blessed with aspiring energy, but
possessed of few worldly advantages. Without
tracing the family back to Clapham, in York-
shire, where the grandfather of the great
chemist (apparently a small farmer or miller)
is said to have died in 1786, we may mention
that Faraday's father, James, was one of ten
brothers and sisters, and that he and the other
males of the family were all brought up to
small trades. James himself, who followed the

* Or fow-welter'd—said of a sheep lying on its back in
the furrow.

trade of a blacksmith, was married in his own
part of the country, but afterwards settled in
London. He had two sons and two daughters,
and Michael, who was his third child, was born
in 1791, at Newington, in Surrey. In 1796,
James Faraday removed to rooms over a coach-
house in Jacob's Well Mews, Charles Street,
Manchester Square, as he had work as a jour-
neyman in Welbeck Street. In 1801, during a
time of uncommon scarcity, the blacksmith's
family were obliged to receive public relief. It
is evident from one or two letters which have
been preserved, that the Yorkshire family were
better educated than might be expected from
their position in life; but little Michael, during
his father's struggles in London, only went to a
common day-school, and was taught little more
(as he himself has recorded) than "the rudiments
of reading, writing and arithmetic." At the
age of thirteen, he went as errand-boy, on
trial for a year, to Mr. George Riebau, a book-
seller in Blandford Street, and his indentures
as apprentice to the same master, which were
signed at the expiration of the year of trial,
contain the pleasant words: "In consideration
of his faithful service, no premium is given." During
his time of probation, it was his duty,
among other things, to carry round the news-
papers to his master's customers, and it is
recorded that, in the days of his prosperity,
he always looked upon newspaper boys with a
kind of friendly compassion, and was once
heard to say, "I always feel a tenderness for
these boys, because I once carried newspapers
myself." This little speech, trifling as it may
seem, is worthy of preservation, since it shows
at once the sensitiveness of his feelings and
the unalterable modesty which saved him any
sense of shame in alluding to his humble
origin. Mr. Riebau seems to have been a kind
and considerate master, and it was during the
seven years of his apprenticeship that Michael
acquired the taste for scientific research which
shaped his subsequent career. He loved to read
all the scientific works that came in his way,
and he particularly mentions Marcat's 'Con-
versations on Chemistry,' and the treatises on
electricity in the 'Encyclopedia Britannica.' He
expended the few pence a week which he could
command in reproducing such simple experi-
ments as could be executed at so small a cost,
and the earnestness with which he threw him-
self into these pursuits is shown by his having
constructed an electrical machine, first with
a glass phial, and then with a real cylinder,
together with the other necessary apparatus,
while he was still under his indentures. Mr.
Riebau allowed him to go occasionally in the
evening to hear the lectures given by Mr.
Tatum on natural philosophy at his house near
Fleet Street, which Michael had heard of by
means of bills posted up in the streets and
shop-windows. The charge of admission to each
lecture was one shilling, and this was often
defrayed by his brother Robert, who was three
years older, and was working at his father's
trade. He must, in the course of his reading,
have supplemented the slight education that
he obtained at school, for there is nothing to
show that he was illiterate, even in his earliest
journals. A manuscript note-book is extant
in which he recorded a number of notices,
occurrences, &c. relating to the arts and sciences
which he had collected from various sources; and
the apprentice-boy, aged eighteen, described
this miscellany as "intended to promote both
amusement and instruction, and also to cor-
roborate or invalidate those theories which are
continually starting into the world of science."
There is nothing illiterate in this, and there are
many fairly educated schoolboys of eighteen
who would be at a loss to express the same

ideas with equal clearness in words so few and so well chosen. Between July and October, 1812, when the end of his apprenticeship was approaching, he wrote several letters to his friend Benjamin Abbott, which have been fortunately preserved. They show how strongly the yearning for scientific pursuits had already laid hold of him; and, as Dr. Jones justly observes,—

"It is difficult to believe that they were written by one who had been a newspaper-boy, and who was still a bookseller's apprentice, not yet twenty-one years of age, and whose only education had been the rudiments of reading, writing and arithmetic. Had they been written by a highly-educated gentleman, they would have been remarkable for the energy, correctness and fluency of their style, and for the courtesy, kindness, candour, deference, and even humility of the thoughts they contain."

One of these letters contains a minute account of his experiments with a tiny battery which he had constructed for himself with little zinc and copper plates about the size of a halfpenny. In the same year he was enabled, through the kindness of Mr. Dance, to attend a few of Sir Humphrey Davy's lectures at the Institution in which his own voice was afterwards to be heard so often. A longing to be engaged in the cause of science, even though in the lowest capacity, gave him courage to write to Sir Joseph Banks, then President of the Royal Society; but the great man did not deign to answer the letter of the humble applicant. Perhaps, after all, the veteran was right according to his lights, for the desire to desert one pursuit for another is a sign more often of discontent than of earnest resolve, and Sir Joseph had no means of knowing that Faraday's qualities of mind would present a signal exception to the general rule. At any rate, Faraday looked back to this incident without bitterness, and alluded to it in a spirit of gentle pleasantry as an instance of the sanguine inexperience of youth. Nothing daunted, he applied in the same year to Sir Humphrey Davy, sending him, as a proof of his diligence, a fair copy of the notes that he had taken at his Lectures. This time he received a prompt and kind answer; and shortly afterwards he was honoured with an interview, in which, while smiling at his enthusiasm and advising him to keep to his trade, Sir Humphrey offered, nevertheless, to further his views if circumstances should enable him to do so. A few months afterwards, while Faraday was undressing at night, a loud knock was heard at the door, and a footman alighted from a carriage and delivered a note from Sir Humphrey. The contents of the note, and the result of an interview the next morning, may be guessed from the following minute of the meeting of Managers of the Royal Institution, bearing date March 1, 1813:—

"Sir Humphrey Davy has the honour to inform the Managers that he has found a person who is desirous to occupy the situation in the Institution lately filled by William Payne. His name is Michael Faraday. He is a youth of twenty-two years of age. As far as Sir H. Davy has been able to observe or ascertain, he appears well fitted for the situation. His habits seem good, his disposition active and cheerful, and his manner intelligent. He is willing to engage himself on the same terms as those given to Mr. Payne at the time of quitting the Institution. 'Resolved'—That Michael Faraday be engaged to fill the situation lately occupied by Mr. Payne, on the same terms."

Thus was Faraday launched on the sea of science; only as an attendant, it is true, but with an energy and love of acquiring and imparting knowledge which were destined to make him a master of masters. William Payne left; we do not know why, but perhaps because he was impatient at being in the position of an

attendant. Michael Faraday remained because he was willing, in order to abide near the object of his pursuit, to put up with some personal inconveniences. That he was zealous and prompt in his attendance on his employers, we may assume; that he diligently laboured to increase his own information, we know; and we also know that he was considered capable before long of instructing others, for in two years and a half he commenced a course of lectures at the City Philosophical Society. Yet he was travelling on the Continent with Sir Humphrey during a considerable part of this time, and his studies must then have been, at the best, somewhat intermittent. It is not our intention in this place to attempt to trace his upward course, or even to give any general account of his achievements. They will be found duly recorded in Dr. Jones's pages; and some of them, as the discovery of electro-magnetism, voltaic induction, and magnetization of light, are known even to many whose pursuits are not strictly scientific. Treading the higher walks of science for his own advancement, he was always willing to descend for the benefit of others, as those who remember his "Juvenile Lectures," his letters on Thames water, London dust, and Raphael's Cartoons, or his little machine for confounding the table-turning enthusiasts, can amply testify. After a well-spent and happy life, full of benefit to his species and kindness to those about him, he died peacefully in his arm-chair, on the 25th of August, 1867, in the seventy-sixth year of his age. Among the many good qualities which combined to form so valuable a character, perhaps the leading characteristics were love of truth and good-will to all mankind.

Dr. Bence Jones has treated the matter before him very judiciously; allowing Faraday, in a great measure, to tell the story of his own life, but filling up the gaps, where necessary, with short fragments of narrative. He has been fortunate in obtaining a very considerable collection of Faraday's letters, which are interesting, not only for the scientific information they contain, but also from their genial spirit, and for the insight they give into the working of his mind. The few illustrations are such as the subject requires, and the public have reason to be well satisfied with the general arrangement of the book.

Origine de Tous les Cultes. Par C. F. Dupuis. (Paris.)

Ancient Faiths Embodied in Ancient Names. By Thomas Inman, M.D. (Printed for the Author.)

THE conclusions of students in various fields of inquiry appear generally to converge towards some one centre, around which they range themselves in perfect and harmonious order, as if deriving their origin and impetus from a common impulse. As it is impossible to imagine the units which compose the solar system, and which alike derive their being and their motion from the sun, to cross each other on opposite paths, so the mind is unable to acquiesce in any hypothesis as final which continues unreconciled with other hypotheses, of the accuracy of which assurance has already been attained. One of the most marked inconsistencies between the conclusions arrived at by recent inquirers, is to be found in the domain of historical research. While the most rigidly scientific investigations of the physical history of man seem to lead investigators towards a belief in an original plurality of races, the study of his mental characteristics is leading its followers to a conviction of the unity of human instinct and identity of human ideas in respect

of religious faith. Even many who are most unwilling to grant a unity of origin for mankind, are unable to deny a certain identity of basis for the languages and religions of the various branches of the human family. They, however, seek to get over the difficulty by postulating the existence of some one superior race, which, at a very remote period, overflowed its own boundaries, and spread over nearly the whole earth, conquering or assimilating the already existing inhabitants. The adventurous population for which this prominence is claimed is further believed to have been a compound of those aboriginal Aryan and Turanian, white and black, families, the earliest traces of whose habitat are found in that portion of the world to which the name of "the East" has been assigned. To what part, precisely, of the region lying between Egypt, the Caucasus, and Cabul, the oldest records, literary or architectural, belong, will probably remain a matter of contention. The branch of inquiry with which we are most concerned at present is connected rather with the relative contributions made by each of those two races to the common religion, of which indications are everywhere discoverable.

It was the belief of Dupuis that the earliest mythological traces were to be found in Upper Egypt, and therefore among a Turanian people. So great was the interest excited by his famous work that the stupendous political movements of the period were by very many almost forgotten in the heat and bitterness of the discussion which arose over it; and it was to explore the ruins of that country that the "commission" was undertaken by Napoleon after his return from Italy. Whatever may now be thought of the particular conclusions come to by Dupuis, there can be no doubt that the interests of truth generally, and of oriental investigation in particular, derived an impulse from his earnestness and candour which has revolutionized man's view of his own past history, not less than the political and social changes of France have affected the civilization of Europe for all time to come. Similar motives to those which led the French Commission to Egypt in 1798, have led the scholars of our own day to ransack, with no less enthusiasm, the yet remoter east of Assyria and India. Some to build up, some to overthrow, the existing fabric of belief; but all hoping to find out what is really true. Whether it be in plain outspokenness, or in enthusiasm of contempt for all doctrine and ritual of religion, Dr. Inman yields in nothing to Dupuis. The fault that the critic must find with him is, that he has adopted the tone of an ardent partisan rather than that of an impartial scholar. His eagerly-displayed hatred of the most conspicuous rites and doctrines which are commonly accounted an essential part of the Christian religion, can hardly have been surpassed at any period of the French Revolution. We are inclined to think that Dr. Inman himself will yet admit that he would better have advanced his claim to an unprejudiced hearing, had he made an effort to restrain the strong expression of his individual convictions, in favour of a tone less calculated to excite antagonism. Not merely would he have gained more attention, but his work would have been all the better for the curbing of an impetus which has undoubtedly carried him in many instances beyond the bounds of probability and legitimate or necessary conjecture. When we have specified in proof of this exuberance such instances as those which occur in abundance under the head of "Mary," we have done enough to put readers on their guard against accepting Dr. Inman as a conclusive authority even in the domain which he has made his own. His book is a vast depository

of information, hints, and conjectures; but it is for the student carefully to sift out the parts which are really valuable, either for demonstration or suggestion.

'Ancient Faiths Embodied in Ancient Names' is mainly a dictionary of Hebrew words, allusions, customs and things, copiously illustrated with drawings from ancient gems, and Hindu, Egyptian and Assyrian inscriptions. Under each heading is a treatise couched in language which the simplest can understand. But while so plain in its language and direct in its object, the work is, by its tone and import, adapted only for the recesses of the study. Although the lines of inquiry followed by Dr. Inman and his French antitype are so nearly identical both in object and spirit, that each may be said to be but a corollary and complement of the other; and though they often tread in each other's footsteps, a marked distinction between them is to be noted. The 'Origine de Tous les Cultes' sought to demonstrate the existence of an astronomical basis for all the religions of mankind: the author of 'Ancient Faiths' seeks to refer them to phenomena of a purely terrestrial nature. Yet though thus wide apart as earth and heaven in their apparent aims, the purpose of both works is to show that from the rudimentary worship of such creative and sustaining forces of nature as are palpable to sense, have sprung the whole of the subsequent machinery of the mythologies, and all systems whatever of doctrine and worship. The rise and progress of a branch of study which has sprung up in the present generation, has enabled Dr. Inman to enlist in his service an engine unknown to Dupuis—that of Philology. He has dug and delved industriously among the roots of words until he has succeeded, with more or less probability, in tracing a large number of them to an origin in the simplest and most fundamental ideas which a primitive people can possibly derive from the observation of the facts of life. Having once found a basis for the symbolism of language, Dr. Inman proceeds to exhibit the same class of ideas as lying at the very foundation of the religious systems of the East; and to show that the principal doctrines contended for even to this day in the West, are, in reality, but adaptations or spiritualizations derived, more or less consciously, from the same source. His work thus constitutes an attack on all "mysteries" as being but useless mystifications. Neither can the author "conceive that Ritualists would care for stoles, mitres, albes, chasubles, candles, chalices, cups, crosses and the like, when they are recognized as pagan emblems of a grovelling idea of the Creator of all things." Dr. Inman, however, acquits the originators of this system of symbolism of any impure associations.

But without going into an abundance of details altogether unsuited to our columns, it is sufficient to thus briefly indicate the main line of thought which dominates these volumes. Dr. Inman is no despiser of the religion which consists in love and duty to God and man; but he regards all systems whatever of religious belief and ritual as framed by men for the subjugation of their fellow men, and he considers himself to be treading in the footsteps of the prophets when he denounces priesthoods as altogether vile. They are to him "an iniquity which he cannot away with." Thus, under the head "Salvation," he harmonizes the great religious revolutions of the world in this strain: "Three theological insurrections have occurred during the historical period, and another is gradually preparing at this same time. We refer to the rise of Buddha and the discomfiture of Brahminism; the ascent of Jesus and the

descent of Judaism; and the elevation of Luther and the fall of Papism. That which is foreshadowed is the rise of Rationalism and the fall of theological quackery. These revolutions have a great deal in common. Ere they occurred, the priestly caste in Hindostan, in Jerusalem, and in Christendom had gradually acquired such power that life was a burden to every one who was not in the hierarchal order." He even regards ecclesiastical systems as positively immoral in their tendency, for "with priests came the usual religious devices adopted as substitutes for personal piety. The Hindu has gone back once again to Brahminic rule, and attempts to gain salvation after death by heaping miseries upon himself during life." "Jesus of Nazareth, like Buddha of India, taught that each individual must work out his own salvation, and not trust to any other human being to do it for him." After his death, we are told, his religion rapidly degenerated, and instead of being instructed in morality, people are taught to be learned in doctrine. It is to exhibit what he conceives to be the real origin and value of "doctrine," with a view to clearing it away and making room for "morality," that our author has produced his book. He has, therefore, endeavoured to exercise at once the functions both of the scholar and of the prophet,—a combination which takes the work out of the category alike of the student and of the preacher. In respect to its suitability to the general public, we may apply to it the words which our author himself uses of the Bible, and say "It ought never to leave the private closet or the library." To which we may add, that it ought to be used with discrimination even there.

History of Ancient Comedy—[*Histoire de la Comédie Ancienne*, par M. Édéstand du Ménil]. Vol. II. (Paris, Didier & Co.)

FOUR years have elapsed since the publication of the first volume of the 'History of Comedy' of M. Édéstand du Ménil obtained for its author a share of the Bordin Prize of the Académie. A second volume, completing the work, has now appeared. A book which has obtained for its author a conspicuous position and a considerable pecuniary reward can scarcely be regarded as a failure. Few works, however, equally erudite with this, are equally certain to be consigned to the limbo of neglect. The amount of materials M. du Ménil has collected is stupendous. From all available sources knowledge has been culled. All obtainable particulars concerning the most obscure of dramatists have been gathered; each verdict of writers of different countries has been weighed. But the information is so shapeless and ill-digested that the work, which has no index, is for purposes of reference valueless, while its style is so flat and wearisome that the task of perusal is one of no ordinary difficulty and discomfort. Proof of slovenliness is exhibited in the fact that the repetitions which might with advantage be excised are enough to constitute a fair-sized volume, while the badness of the arrangement is such that the description of the Italian theatre of the time of Ariosto and Macchiavelli is interpolated between the comedy of Greece and that, scarcely separated from it, either in time or character, of Ancient Rome.

In the first volume, which at the time of its appearance was reviewed in the *Athenæum*, M. du Ménil dealt with the comedy of such ancient races as the Hindus and the Chinese, and with the comedies of Greece in two out of its three divisions under which all writers except Schlegel classify them. The second volume opens with the commencement of the New Comedy

in the fourth century before the Christian era. Ancient comedy had lost its respect, its powers, and, to a certain extent, its functions. With the loss of its power of personal satire, the Chorus had fallen into contempt. As comedy could no longer be used as a means of personal vengeance, and as its festal significance was also gone, patrons would no longer incur, on behalf of the poet, the expense of providing for the Chorus. Gradually, accordingly as the diminished attractions of comedy rendered it less and less popular, new means of raising it in public esteem were sought. Schlegel says that the New Comedy arose out of a mere negation,—that is, out of the abolition of the political privileges and immunities the elder comedy enjoyed. Strictly speaking, these words would best be applied to the Middle Comedy. The New Comedy was, to a certain extent, a reaction. In place of the satire and the lyric beauty of the old Attic comedy came three things, new as yet to comedy, but destined in all subsequent ages to be its principal and distinguishing attributes. First came intrigue, a sequence of events which gradually and in order unravelled themselves. Simple as were the plots, they were enough to constitute a vital difference between the Old Comedy and the New. One plot of Menander survives; and from this we can see that opportunity was afforded in some works belonging to the New Comedy for treatment far more noble and delicate than we obtain in the adaptations of Plautus and Terence. Next came the introduction of imaginary characters in place of real individuals; and, lastly, the exhibition of manners. The characters which earlier writers, Crates or Epicharmus, who introduced in dramas the doctrines of Pythagoras, had left, Menander used; but he filled out what were mere outlines, and endowed figures with vitality. Almost such as he made them, they still survive. The modern playgoer may find the *raison d'être* of many curious stage-figures, costumes, and practices, by following the manner in which the characters of the early Greek comedy have passed from Greece to Italy, and thence, by way of Spain and France, to England. Men of all parts of Greece,—Bœotians, Thessalians, Ephesians, of all professions and of all characters,—are introduced into the comedy of Menander. We see in turns the bully, the braggart, the slave, the pander and the parasite. From their actions and words we obtain a vivid picture of Athenian manners and modes of life. The narrowness of the part allotted to woman, especially in her domestic relations, in Athenian life and comedy, tends doubtless to cramp the dramatist and to diminish the number of sources whence interest may be obtained. M. du Ménil, however, over-estimates, we are inclined to think, the power of this and similar influences. His statement that civilization in Athens was rather a happy accident than the normal development of humanity,—"*La civilisation était un heureux accident à Athènes, plutôt que le développement normal de l'humanité*,"—shows that he has failed to grasp the true character of the people he contemplates and the manners he describes.

The care taken in the New Comedy to avoid the possibility of confusion in the public mind was excessive. Each personage wore a characteristic costume, the details of which became as familiar to the Athenian audience as were those of Italian buffoons to the inhabitants of Bologna or Ferrara. The countryman had a garment of goat-skin, a staff and a wallet; the soldier a purple chlamis; the parasite a black robe. A young man was distinguished in dress from an old man, an honest woman from a courtesan, and the courtesan herself from her attendant. So far went this practice,

that the happy man wore a different costume from him upon whom fortune frowned; and the nature of every personage introduced was revealed in a moment to the glance of the scrutinizing spectator. Clumsy as was such an arrangement, and arbitrary as were the signs in use to denote characters and the attributes of the characters themselves, a great advance upon the Old Comedy was still exhibited. For the most part the personages of the Old Comedy were caricatures sufficiently grotesque to account for the admiration accorded to the characters of Menander, which, on some sides at least, were true to human nature. An edifying, and as yet comparatively unexplored, branch of study may be found in the search, how far the conditions of life indicated in these comedies affect the present stage. A common termination to a Greek comedy was the discovery that a slave girl was the daughter of one of the characters of the drama, and was accordingly a fitting wife for the hero. When pirates, half sheltered by laws, made a trade of seizing for slaves the inhabitants of a country with a seaboard like that of Greece, a solution of this kind was natural. Through the drama of all countries this termination has been preserved, and it is still continued, although the recognition of a long-lost child now involves a series of assumptions sufficient to destroy the spectator's faith in a story which has so curious and improbable a catastrophe.

In taking into account the licentiousness of Attic comedy, the nature of love as understood by the Athenian must be remembered. It was purely sensual, and devoid of all the sentiment in which modern ages find its greatest charm. Many of the comedies, moreover, were written for the delight of the rich Athenian, and with no view to the stage. They were once performed in an emasculated version at the theatre of Bacchus. Then omitted passages were restored, and the whole was played at the suppers of the rich youth of Athens. Not seldom, indeed, the play went through no preliminary ordeal of public performance, but was at once produced at the house of the patron for whom it was composed.

M. du Méril attributes to the interdiction of personalities, and to the difficulties in the way of finding those willing to pay for the expense of dress, less importance as causes for the abolition of the Chorus than has generally been assigned them. He finds the real cause for its removal in the development of the comedy, the increasing importance of the subject, and the gradual linking together of the scenes so closely as to afford no place for its introduction. His estimate of Menander is not high. He holds that, like his imitator Terence, Menander was more elegant than inventive or profound, more practical and didactical than truly comic; and he scarcely conceals a preference for Philemon over his more distinguished rival.

The chapter M. du Méril devotes to the revival of the New Comedy of Greece in that Roman Comedy which but for it would have had no existence, is short; though the subsequent Comedy of Italy is discussed at considerable length.

In Rome the arena was always the successful rival of the stage. In other parts of Italy a taste for combats of wit and rillery early manifested itself. But to secure impunity for the licence of speech then accorded, it was necessary to paint the face as that of a votary of Bacchus who had too copiously celebrated the *fête* of the god, and so obtain an invisibility resembling that of the mask. Here, then, is the origin of the buffoon, who, changing often his form, has remained perpetually popular in Italy. Not less popular were the mimes. In

Italy men were born mimes. First, as shown by Virgil—"saltantes Satyros imitabitur Alphesibæus,"—the movements of the Satyrs were copied. Then other personages were grouped around the central figure, and a scene more or less dramatic was originated. Each Italian town had soon its mimes and arch-mimes, who, by their impersonations, added mirth to banquets and to festal proceedings. In central Italy, mimes took part in funeral solemnities, and wild and shameless pleasantries, with rites of Phallic worship, accompanied the corpse on its progress to the tomb. The indecencies then exhibited continued to characterize most Italian entertainments. To the present day a total absence of prudery is an attribute of the Italian; in earlier days the obscenities at which he would laugh were such as are now unmentionable. Flexible as is the Italian language, and fervent as is the genius of the soil, the improvisators were sometimes at fault. To fill up the pauses which occurred in the wit combats came pantomimic devices. Gradually, too, the improvisator, to aid himself in his task, systematized his action, and assumed a character to which he, after a fashion, adhered. The changes through which the buffoons passed before they reached the types depicted by Callot, or exhibited in the present day, are too numerous to be followed. Many names of old types are preserved. The *Macus*, greedy libertine, always beaten and always content, with his double hump and his enormous nose turned on one side of his face as by a blow,—the *Bucco*, boastful and mendacious, preserving many of the traits of the Greek parasite,—the *Pappus*, a dishonourable and irreverend old man, in whom we have an anticipation of Pantoloon, as in *Macus* we have undoubtedly many of the features of the Punch of our streets. These and other types multiplied and developed themselves, until all the figures of Italian comedy and pantomime were reached, and every attribute of the inhabitants of the principal Italian cities had its stage representative. Of the five chapters into which the volume before us is divided, three only have received notice. A chapter on the satirical drama of Greece may be taken as a pendant to that on the New Comedy. One, on the classic comedy of Italy, does little more than repeat the information contained in the chapters on the comedy of Italy and of Rome. An appendix contains some valuable information, and gives some curious specimens of Macaronic poetry.

An Introduction to Greek and Latin Etymology.
By J. Peile, M.A. (Macmillan & Co.)

Among the various improvements introduced within the last few years into the system of instruction at Cambridge, not the least valuable is the combination of several colleges for lecturing purposes. A tutor of one college, who may have devoted special attention to some particular subject, delivers lectures on it to the members of other colleges together with those of his own. Another tutor does the same with another subject, and in this way both a saving of teaching-power is effected and the work is done more efficiently. The Board of Classical Studies having recently decided that Philology shall, in future, be the subject of one paper in the Classical Tripos examination, Mr. Peile, who was formerly teacher of Sanskrit in the University, embodied the results of his studies on the subject in a course of such inter-collegiate lectures, which are here printed with some additions and modifications. He has judged rightly in thinking they may be of advantage to a wider circle.

Comparative Philology is not only in itself

a study of vast interest, from the light it throws on the general principles of language and the intellectual condition and character of nations, but also a valuable aid to correct and comprehensive classical scholarship; just as comparative anatomy illustrates and completes that of the human frame. The facts and laws of one language may be safely and usefully compared with those of another related to it. Forms now extinct in one, may be shown to have existed by corresponding forms in the other, and thus much valuable assistance may be obtained in tracing the origin, history and meaning of words. Grammatical forms and usages which appear arbitrary and anomalous by themselves are reduced to order and clearly understood when studied in connexion with those of cognate languages. The minute investigation of each classical tongue within its own limits is, as Mr. Peile observes, still indispensable, but it must be carried on in a wider spirit than formerly; "each language must be studied for and in itself in the light of Comparative Philology." Mr. Peile himself shows, by the masterly way in which he discusses some conjectural etymologies hazarded by eminent writers, how great an advantage over the mere classical scholar is possessed by one who is familiar with the method and results of Comparative Philology which he thus describes:—

"It may be asked whether we can arrive at certain results by this method. I have said that the comparative philologist, or the Greek philologist who works in the same spirit, puts together fact with fact. His method is inductive: and when his data are sufficient, his conclusions are as certain as those of any other inductive science. Where the evidence is insufficient he only arrives at a certain degree of probability, just as in any other science. Thus sometimes we cannot discover the ultimate root to which, for example, some isolated Greek word is to be referred, because the words which seem to correspond in other languages are too uncertain, either as to form or as to sense; and we must have agreement in both before we can speak of a certain relationship. Sometimes the word before us points about equally to two roots, each equally possible phonetically: here we must be content to leave the point undecided, and forego the advantage of knowing the history of the word. Sometimes we find exceptions to well established rules—just as in any other science: here again we must wait for further knowledge. In all these cases we can only get a varying amount of probability. But these do not affect the proposition that Comparative Philology—general or special—is a science whose conclusions vary from being certain to being only probable, exactly in accordance with the amount of evidence."

Mr. Peile's object is limited. He does not take in hand the application of Comparative Philology in general to the Greek and Latin languages, but only that portion of it which concerns phonetic changes. There is a little ambiguity in his use of the phrase "phonetic changes." Sometimes he employs it to denote any alteration of sound or letters; at other times he distinguishes between phonetic changes and dynamic changes, the former title being restricted to variations of sound without alteration of meaning, and the latter applied to such changes as affect the meaning as well as the sound. He follows Professors Max Müller, Whitney and others in ascribing both kinds of change to an indisposition to muscular effort; or, as he puts it, "a desire for ease or saving of sound," the general effect being the substitution of a weaker for a stronger sound. He does not think it necessary to suppose, with Max Müller, a further cause, termed *Dialectical Growth*, or the development of various sounds from one indistinct or indeterminate sound in the parent stock of a family of languages—"a previous

state of language, in which, as in the Polynesian dialects, the two or three principal points of consonantal contact were not felt as definitely separated from each other." He also differs from Max Müller in connecting the word Aryan with the root *ar*, to fit, rather than with the root in *arare*, to plough, and the Greek *Θαρος* with a root *ΘΕΞ*, not with the Indo-Germanic root *div*, to shine, from which come the Sanskrit *deva* and the Latin *deus*. His reason is, that an initial *d* in Latin regularly corresponds to *θ* in Greek. Yet, as he connects the Latin root *vid* with the Greek *ΠΙΘ*, he clearly admits, what is undoubtedly the fact, that a Greek *θ* is often represented by a Latin *d*. His account of the root *div*, deserves to be quoted:—

"A more interesting root is *DIV*, which originally no doubt meant 'to be bright,' though this sense is not found in any derived language. In Sanskrit *DIV* means to 'play'—possibly a derived signification, or perhaps the two roots were originally distinct,—but the original sense is retained in *DYU*, where the *v* seems to have passed into the cognate vowel, and then *i* passed into its corresponding semi-vowel, the reason being probably that *v* could not easily be sounded before suffixes beginning with a consonant; whence, e. g., *diviti* passed into *dyuti*; compare *ντοφαιρις* from root *φαι* (above, p. 41, note 1). And a root *DIV* in the sense of brightness is abundantly evidenced by the numerous Sanskrit words for 'sky' and 'day,' derived from it—*div-a*, *div-asa*, *div-ana*, *dina* (perhaps shortened from *divana*), &c. The same meaning, 'day,' is found in the Latin *dies*, and compounds such as *nu-dius*, *biduum* (= *bi-d(i)u-um*); and the Lith. *dėva*. The conception of God as 'brightness' is universal among the Indo-European peoples. Thus the Sk. *deva*, Greek *Δι(ς)*, Latin *deus*, Lithuanian *dėvas* and Norse *ttvor* all come from this root; and seem (with the exception perhaps of the Norse form) to be formed by the same affix. As the word means 'God,' and that only, in all the languages, it seems more probable that the conception of Deity was primarily that of 'the bright one,' than that the word meant first 'bright,' then 'the sky,' and then, like the Sanskrit *Dyaus* (by one of those mistaken metaphors which, as Prof. Max Müller has shown, lead to so much mythology), passed finally to the idea of God; indeed, the distinction between the sky and God is at least as old as the old word for the 'sky father,' which parted into the Sanskrit *Dyaus-piter* and the Latin *Jup-iter*. Lastly, Prof. Curtius is probably right in attributing to this root the curious Homeric forms *δῖαρο*—'he seemed' (*Od.* vi. 242)—and *δοασσάρο* (*Il.* xiii. 458, &c.), just as *δευλος* (*Il.* x. 466), *δελος*, with the by-form *δῖαλος* (= *di-f-alos*) mentioned by Hesychius, are certainly from it; all alike have lost the primary sense of 'appearing brightly,' and retained the general sense of appearing in any way. The affinity of the two verbs was recognized by Buttmann; but he refers them to *δᾶω*—found in *διδᾶα* and *δᾶναι*—to 'teach,' or 'learn,' which seems much less satisfactory."

After having explained the general principles of phonetic change, and given an account of the Indo-European languages, Mr. Peile calls attention to the original language from which they sprang, that the student may have a standard of comparison by which to judge of the changes made in Greek and Latin. He considers it "certainly ascertained that, at a time not long before the first great separation of the Indo-European family, their alphabet contained at least fifteen consonants and three vowels"; that they had a real language, not a mere collection of naked roots; and that "this language had reached the second stage of linguistic progress," in which relations are denoted by the addition of suffixes that are not significant roots, but syllables whose original meaning has died out.

Mr. Peile discusses the phonetic changes in Latin and Greek more fully than any previous

writer, and with a success which is the result of accurate classical training and extensive research in the vast field of Comparative Philology, qualifications not often combined. He states general principles in a lucid manner, arranges facts systematically, and draws his conclusions with great caution, faithfully giving all the evidence on both sides. His lectures are marked by a sobriety of speculation rarely found in works of this nature, but he is scarcely warranted in saying, "In general, I have given nothing but what is certain." He acknowledges his obligations to Curtius, Schleicher, Meyer, Benfey, Pott, Ahrens, Bopp, Max Müller, and others.

Travels in South America—[*Reisen durch Südamerika*, von Johann Jakob von Tschudi. Fünfter Band]. (Leipzig, Brockhaus.)

WITH this fifth volume Herr von Tschudi brings his wanderings in South America to an end. We started with him on his journey some three years ago, when he described his landing at Rio Janeiro and his first trip into the country. He now leads us from Catamarcas, which is the capital of the north-westernmost of the fourteen states of the Argentine Republic, across the Cordilleras, brings us down upon the west coast of South America, and takes us round by Valparaiso, Santiago, Arequipa and Lima, to the Isthmus of Panama and his homeward voyage. The account of the passage of the Cordilleras is by far the most interesting part of the present volume. Herr von Tschudi gives us but imperfect glimpses of the towns on the Pacific coast. Some of his details of South American manners and customs are curious, and well worthy of notice; but on the whole he seems to have trusted less to his own eyes than to general information. No such charge can be brought against him while he is on the mountains. The vividness with which he sketches the grand scenery of the Cordilleras, the fidelity that marks his descriptions of the difficulty of the passage and his own sufferings, combine to make up a picturesque and exciting narrative. We should have hardly expected to find so practised a traveller as Herr von Tschudi affected in such a painful manner as is here described by crossing the high passes of the South American range. He admits that there are mountaineers who disbelieve in the existence of the malady which attacked him. But he declares that it is none the less real for the prevalence of such scepticism, and the symptoms, as he enumerates them, are quite decided enough to command credence.

The first attack began with buzzing in the ears, difficulty of breathing, and violent palpitations of the heart. The pulse rose to 112. An entire disgust for food ensued, and when Herr von Tschudi tried to force himself to eat, the attempt to lift a spoon to his mouth was intolerably painful. A few spoonfuls of an aromatic tea seemed to produce congestion of the brain, and the only means of procuring any relief consisted in smoking strong tobacco, rolled in paper cigarettes. Again, in crossing a depression between two of the peaks of the Cordilleras, where there was a good deal of snow and a furious wind was blowing, Herr von Tschudi was oppressed with raging thirst, and became subject to optical delusions. At one time the whole landscape seemed blood-red, then it changed to violet-colour, and then again to yellow. All his thoughts, all his desires, centred in the one word "water," and every now and then he fancied he saw a lake before him, or heard the trickling of a stream. But when, after some hours of this suffering, he reached an Indian village and water

was brought him, his throat contracted and he felt an insurmountable loathing. Excessive thirst had produced hydrophobia. It was not till he had dipped his hands in the water, washed his face with it, and made several attempts to rinse out his mouth, nor till this had gone on for half an hour, that he was able to take a draught. The general effect produced on him was such that though he had not tasted food for three days he did not feel the slightest hunger. Arduous climbings and perilous descents added to the hardship of the journey; but, as some relief, there was the occasional excitement of an alarm from a puma or the sight of the majestic condor. At the first resting-place of Herr von Tschudi's party after starting from Catamarcas, a puma broke into the fold at night, and carried off a sheep over a plank fence five feet high. The owner of the flock complained bitterly of the puma as a daring and practised offender. It had already carried off a dozen or two sheep from his fold in spite of all his precautions, and he had never been able either to trap it or to shoot it. Herr von Tschudi had a shot at a puma a few days later, but as he had only a pistol with him he could not do more than wound it. It had hung round the party the night before and frightened the mules, then as Herr von Tschudi was riding down a narrow ravine his horse grew uneasy, and he heard a strange rustling very near him. Looking up, he saw, scarcely twelve paces off, a grand specimen of the puma tribe, with greyish-yellow back, white low-hanging belly, and powerful paws. For a quarter of an hour the puma kept pace with Herr von Tschudi before he made up his mind to give it a shot from his revolver. In the same neighbourhood the condors do great damage to cattle-breeders by carrying off the young calves. Where large herds are kept, the cows which are expected to calve must be put in an enclosed yard and carefully watched; for no sooner have they calved than the condors make their appearance, and unless help is at hand the young calf is carried off in a moment.

While he is still among the mountains Herr von Tschudi tells us of several instances of treasure-trove, much money having been buried by Spaniards during the War of Independence. The history of one discovery is remarkable enough, though the moral it teaches may not seem edifying to those who observe times and seasons. A poor man had long tended a dying Spaniard, and as a reward for such kindness the Spaniard gave him an exact description of the place where a treasure of nearly half-a-million Spanish dollars was hidden. It had long been known that a Spanish officer had buried a large sum of money in that neighbourhood, and many people had made a search for it, but the exact spot was not known. Now that minutest details were given, their recipient determined to lose no time. He had no sooner buried the Spaniard than he made the best of his way to the place described, and began to dig as he had been directed, along the foot of a rock. He opened the ground and worked night and day till he had made a trench of some 20 feet in length; then he felt rather tired, and he suddenly remembered too that it was Good Friday. Working on such a day, he reflected, would not bring him a blessing, so he went home again, intending to resume his labours after Easter. Another man, however, who had long searched for the treasure, and who had secretly witnessed his operations, took them up the very next night at the place where they were suspended, and before he had carried the trench 2 feet further, stumbled upon four leather trunks full of Spanish dollars and ounces of gold, making two mules' burden. With the help of a discreet comrade, he at once carried

off the money, and when after Easter the original treasure-seeker came back to his work, he found that his religious scruples had been hostile to worldly advancement.

One of Herr von Tschudi's most interesting sketches after he has crossed the Cordilleras is the portrait of ex-President Belzu, to whom he ascribes much of the demoralization of Bolivia. During the government of this man the more cultivated classes were driven into exile, lawlessness and brutality prevailed, and arbitrary power was substituted for law. Belzu himself was a coarse and ignorant boor, and one or two anecdotes abundantly characterize him. He professed to be a great admirer of the First Napoleon; and one day in conversation he said that Napoleon, a man of the people, had received greater honours than fell to the lot of hereditary monarchs. The instance given in support of this theory was that the Pope had crowned Napoleon, a distinction which he had refused even to Alexander the Great! Another time the President said that Napoleon had made proof of his surpassing generalship by the battle in which, with a small number of troops, he overcame two million Prussians under Xenophon! Some novel was being spoken of in the President's company, and he pooh-poohed all modern literature, saying that nothing worth mention had been published since Anacharsis wrote his travels two hundred years ago! As a fit pendant to the President's ignorance, Herr von Tschudi mentions that a Bolivian Professor of History informed his class that the Pole was inhabited by the Poles. We cannot of course wonder if the faults of the ruler prove contagious. But Herr von Tschudi defends the Bolivian women from the sweeping charges of immorality which are brought against them. The women of Santiago, he says, are equally conspicuous for beauty and bigotry. Perhaps it was hardly necessary for him to do more than remind his readers of the revelations which succeeded the terrible conflagration of the Jesuit Church in that city. It is unfortunate that some of the most characteristic traits of South American life which Herr von Tschudi has collected are so revolting in their filth as to make us turn the page with a shudder. But for this we might have made more use of the present volume.

A History of Wales, derived from Authentic Sources. By Jane Williams. (Longmans & Co.)

This laborious volume, though not without its shortcomings, is a book of considerable merit on the whole. Its most conspicuous fault, to our thinking, is a deficiency of critical discernment in its fair writer; arising mainly, no doubt, from an extreme anxiety on her part to place before her readers all possible information on the various matters—many of them involved in the deepest obscurity—that occur in the course of her narrative. The consequence of this is, that in her first thirty pages—to which our present objections mainly extend—she borrows, out of sheer want of abundance of good authorities, from every source that has the merest semblance of deserving notice. She makes much of trifling fragmentary passages in ancient writers, expands them into circumstantial statements, and upon a weak authority bases what either is or implies a strong assertion.

A single instance, for example. Because Diodorus Siculus, a credulous writer at best, tells us, in a single passage, that, under some peculiar circumstances, the foreign merchants who traded with the ancient Britons—an infinitesimally small part of them, of course—were impressed by the truthfulness, integrity, and

peaceableness of their habits and dealings, the writer would apparently have her readers infer that such was the general character of the "Cymry of Ancient Briton." It may be so; for we have yet to learn that the Cymry, like certain neighbours of theirs, prided themselves upon their close connexion by blood with the people of Miletus, who ranked, if we are not greatly mistaken, among the most accomplished rascals of antiquity; but it will require something more than a solitary observation in a Greek writer, who knew next to nothing at all about them, to establish the truthful disposition and pacific temper of the Cymry of ancient times. In reference to them, their institutions, their Druids, their Bards, and a hundred other points, it would have been better, and even somewhat fairer, we think, had our author prefaced her description, by reminding her readers that nine-tenths of the writers whom she quotes as having written some little about them, based their statements upon mere hearsay, tradition, or surmise; and that all we now know about them for certain is, that we know next to nothing at all.

A short 'Glossary of Welsh Words' is given at the end of the volume; but it is certainly not a Glossary of Welsh words occurring in the book. The author—who starts by styling herself "Ysgafell" in the title-page—is writing for English readers, it is to be hoped for her own sake, as well as for Welsh; but still, she expresses herself not unfrequently as though she considered herself as writing for Welshmen only. For example, in her cumulative description of the "Druidical Class," based upon such scraps of doubtful information as have come down to us from Diodorus Siculus, Strabo, the elder Pliny, and Ammianus Marcellinus (p. 4), she tells us that "one of them resided in every *cwmwd*, to offer sacrifices and to instruct the people." Now not one ordinary English reader in a hundred probably knows what a "*cwmwd*" is; or indeed could fairly be expected to know it, even though it had been presented to him under the Anglicized form of "Commote," (meaning, an aggregate meeting of the township). Again, in p. 14 she speaks of the "Druidical *glain*," and the "solitary *maen-hir*," but omits to tell such of her readers as are unacquainted with the Welsh language and antiquities that by the former is meant the Adder gem, or so-called serpent's egg, a charm—whether the shell of the sea-urchin, or an artificial ring of glass or stone—said to have been in high repute with the Druids; and that the latter word means the "tall stone," used for the purpose of marking the boundaries of land. We shall see an amplified Glossary, it is to be hoped, in a future edition of the work.

As we go further into the book, however, we meet less to find fault with, and much to commend. At the expense of evidently a very large amount of time and labour, almost every available authority, Latin historians, Welsh Triads, chroniclers, both Welsh and English, with the literary results of the researches of the last three centuries, have been laid under contribution; the result being an ably written and interesting book, and a copious mine of well-arranged information upon Welsh history;—indeed, we should hardly be wrong in saying, Welsh matters in general. As to her diversified sources of information, we will leave the writer to speak for herself:—

"The facts of this History, from the earliest period to the year 1066, are derived from the works included in the 'Monumenta Historica Britannica,' from the 'Ancient Laws and Institutes of Wales,' edited by Aneurin Owen and published by the Lords Commissioners of the Treasury, and from the Triads, Poems, and Genealogies preserved by

the Welsh bards. For the testimony of Sharon Turner to the historical value of the Welsh Triads and Poems I must refer the reader to his 'Vindication of the Ancient British Poems.' * * 'A cry over the abyss,' like that uttered by the unsuccessful claimant of Cymric Land, might well be raised by students over many hopeless vacancies in Cymric History; and many an incident, variously set forth by conflicting chroniclers, remains, after laborious research and innumerable conjectures, a dark place of a hundred perplexities. From the reign of Trajan (A.D. 98—117) to the fall of the Western Empire (A.D. 476) I have gladly accepted guidance from the first thirty-eight chapters of Gibbon, who has treated British authorities with exemplary candour. * * Turner, in his 'History of the Anglo-Saxons,' scarcely does due justice to the intellectual culture (!) of the Druids, though otherwise his account of the Ancient Britons forms a well-balanced estimate of classic and Cymraeg authorities, and I acknowledge my obligations to him for it. To Palgrave's admirable work, 'The Rise and Progress of the English Commonwealth,' I am still more deeply indebted."

Our limited space precluding anything in the way of an analysis of early Welsh history, we note the following passage, as of interest in reference to the early culture of the vine in this island. Whatever the extent of its cultivation may have been at so remote a date, there can be little doubt that it had come to be grown very extensively in the southern parts of this island in the thirteenth and fourteenth centuries. At these later dates too wine, we learn upon good authority, was still made from the fruit of English vines. What may have been its quality we are unable to say; but the vigour and hardihood of the tree were not improbably promoted by the fact that it was usually, if, indeed, not always, grown upon "splints," or wooden supports, resembling the espaliers of the present day:—

"The culture of the vine beyond the Alps was for many years prohibited by Roman Law, in order to protect from rivalry the production of wine in Italy. This restriction having been removed by the Emperor Probus, who reigned A.D. 276-282, the vine was introduced into Britain, and the natives were encouraged to plant vineyards and to make wine. From this period may probably be dated the parentage of the luxuriant vines which still decorate the whitewashed cottages of Glamorganshire."

While the deeds of the saints and heroes of remote Welsh history are duly chronicled in these pages—Saint Dubricius (*Dyfrig*), Saint David (*Dewi*), Urien Rheged, Maelgwn Gwynedd, and the luckless Cadwallawn, among the number,—we are struck at finding singularly little in them about the earlier poets of ancient Cambria, her sole historians in many an instance; less, in fact, than might have been anticipated in the work of a writer evidently imbued with enthusiasm (though keeping it within proper limits), and thoroughly well versed in the history of the principality. The great Taliesin we find named but thrice; and eight brief lines make the all that is devoted to him, his songs and his prophecies,—prophecies of Saxon expulsion, the reverse of those of Cassandra, fondly believed, but never to be fulfilled. Of Aneurin and Llywarch Hên, bards of possibly equal merit, but of inferior celebrity in recent times, we learn but little more; and most of that little is summed up in the two following extracts:—

"To this period (A.D. 540) belongs the 'Gododin' of the contemporary bard Aneurin, son of Caw, lord of Cwmcaliwyd, a chief of the Ottadini. Taliesin mentions that the renowned Urien led the men of Catterth to victory at the Battle of Gwennystrad. The 'Gododin' describes a disastrous expedition of the Ottadini, under Rhufain, their chief, against Catterth (Catterick), then evidently in possession of Anglian foes, and the slaughter of the 360 warriors, who, exhilarated by mead, had provoked an

unequal conflict. Three only escaped, of whom Aneurin was one. * * Llywarch Hen, after having lost his valiant sons fighting against Ida, had fled from the North, and found a hospitable home for his desolate old age with Cynddylan, King of Powys. In one of his finest elegies, this bard deplores the death of his royal benefactor, slain in defending Pengwern (Shrewsbury), the capital of Powys, which was burnt by the Anglian invaders. In the poems of this bard the customs and manners of his time may still be seen. The plough tracing the furrow drawn by oxen; glass and horn drinking-vessels; golden shields, spurs and ornaments; coffins of black boards, funeral mounds of earth and stone covered with green sward, and set with oak saplings, are there."

Of Owen Glyndwrdu (Glendower), the last of the Welshmen in an heroic sense, and his tenacious struggles against our fourth Henry, there is an interesting account towards the close of the volume. His death is mentioned, but the moot question as to his burial-place, whether at Monnington-on-Wye, in Herefordshire, or at Bangor, in North Wales, is not noticed. The following is a pleasant picture of the chieftain's home in earlier and happier days, before the injustice of the unscrupulous Bolingbroke had aroused him at once to avenge his manifold wrongs, and, as (maternally) descended from Llewelyn, the last Cymric Prince of Wales, to assert his right to the throne of All Cambria (Cymru Oll):—

"Iolo Goch, an eminent and independent bard, who attached himself to the fortunes of Owen, describes that chieftain's principal abode, Sycarth, in the parish of Llansilin, as comparable in splendour to the palace at Westminster; having a gate-house, being surrounded with a moat, and comprising within its precincts nine halls, each furnished with its own wardrobe. On a verdant bank near this stately home Iolo Goch informs us that there stood a wooden edifice, supported on posts, and covered with tiles, which contained four apartments, each of two chambers, prepared for the reception of guests. A cruciform church, including several chapels, stood also within the moat. Around lay a park, and near at hand were a warren, a dove-cote, a mill, an orchard, a vineyard, a pond full of pike and of Bala gwyniads (!), a heronry, and every other luxurious appendage befitting the owner's exalted rank. Hospitality and honesty were alike attested by the fact that no locks or bolts protected these domestic treasures; and the beneficent wife and beautiful children of Owen added at once to his happiness and to the prosperity of the neighbourhood."

We conclude our extracts with some account (p. 457) of another heroic but unscrupulous spirit, a Welshman by birth, but a bitter foe to Glendower and the momentarily resuscitated cause of Welsh nationality:—

"David, surnamed Gam, of Peyllt, in the parish of Garthbrenny, was consequently King Henry the Fourth's feudal tenant and military retainer; and, being zealous for the House of Lancaster, and unscrupulous as to the method of furthering its interests, he attended the Welsh Parliament of September 20, 1402, under the pretext of supporting Owen's claims, but with the secret intention of assassinating that Prince. Owen's friends, however, averted the blow, and caused David to be arrested and forthwith imprisoned. For eleven years David Gam was detained, and, being then liberated for a ransom, he returned to his native district, and soon manifested such fierce animosity towards the partisans of Owen that the native Prince marched into Brycheiniog, devastated his lands, burnt his house, and made an extemporary stanza in his wrath; while Gam fled to the English Court and attached himself more firmly than ever to the fortunes of the Plantagenets. In 1415 he raised a body of forces from the Bohun estates, and at their head recruited the army of King Henry, which he accompanied to France. The eloquent pen of Sir Walter Raleigh has celebrated Gam's valiant exploits at the battle of Agincourt, October 25, when, having been sent to ascertain

the number of the foe, he made on his return the remarkable reply, 'that there were enough to kill, enough to capture, and enough to run away'; and in the course of the engagement, together with his son-in-law, Roger Fychan, and his cousin, Walter Llwyd, rescued the King from danger at the price of his own life, and, as he lay expiring on the field, received, with them, from the grateful and sorrowing King, the honour of knighthood."

Considering the reading and evident attainments of the writer of this volume, the misprints that have met our eye, though certainly not numerous, are hardly of a nature that we should have anticipated. The name of Pausanias, the Greek writer, is given, in p. 43, as "Pausanius"; the brother of Wihtgar, the Saxon invader, is mentioned, in p. 81, as "Stref," whereas that personage bore the even more un-euphonious name of "Stuf"; Catherine Swinford, first the mistress, and then the third wife, of John of Gaunt, is named "Catherine Swinburne" in p. 475. Cutha was the name of the son of Cynric, King of Wessex, and brother of Ceawlin, who fell at Fethanlea: why, then, is he repeatedly called, in pp. 96, 97, by the singularly silly name of "Cuthalf"? Cuthulf may possibly be meant, but only at the expense of a blunder, in mistaking one brother for another. There is a wrong reference, also, to William of Malmesbury, at the foot of p. 96: for "Chapter II." read Chapter XVII.

We observe that the author of this volume, in her introductory chapter, has quoted more than once as an authority Richard of Cirencester, edited by Charles Julius Bertram,—a book of very doubtful reputation, to say the least of it. The alleged manuscript, we believe, was never seen by any one but Bertram himself; and, after much discussion on the subject, the strong probability seems to be, that Richard's 'Ancient State of Britain' is an ingenious but impudent forgery, palmed off upon Stukeley, the antiquary, in a spirit of pure mischief.

OUR LIBRARY TABLE.

Charles Kemble's Shakespeare Readings; being a Selection of the Plays of Shakspeare as Read by him in Public. Edited by R. J. Lane, A.E.R.A. 3 vols. (Bell & Daldy.)

If the Kembles mispronounced some words of our native English, as Leigh Hunt has charged them with doing, they, at least, had the merit of clear, though slow, enunciation,—the paw-and-pause style, Mrs. Crawford (Spranger Barry's widow) called it. There are so few sterling actors left, that we may fairly wish the Kemble school were back again, with all its faults. Many among us remember what an indifferent tragedian, what an admirable comedian, what an incomparable reader, and what a true gentleman in bearing and address Charles Kemble was. We have already spoken with reference to this collection of the abridgments of Shakspeare's plays which he used in his readings. The uses of this work for family reading need no pointing out, though we do not always accept the accentuated words. Mr. Lane, in his preface, speaks as a fond friend rather than as an impartial critic of Charles Kemble as an actor. His qualities were very high, no doubt; but to praise his *Falstaff*, or chronicle the extensive range of his voice, is a great mistake. If Mr. Lane remembers Young playing *Jaffier* to Charles Kemble's *Pierre*, he can scarcely have forgotten the contrast between the full tones of the former and the thin, youthful voice of the latter. Nevertheless, Charles Kemble would "cut up" into half a hundred of the genteel and soulless players of the present time.

Shakspeare's Tragedy of King Richard the Third. With Explanatory Illustration, Notes, &c. By the Rev. John Hunter, M.A. (Longmans.)

King Richard the Third is now added to the list of plays which have been prepared by the Rev. John Hunter for "scholastic or private study." The tragedy offers few difficulties, and the notes

accordingly are less numerous than in preceding volumes of the series. As a whole they are sensible, and give in a compressed form much of the information contained in the Variorum Shakspeare. Some, however, are trivial and unnecessary. Part of the editor's comment upon the words which the young Duke of York addresses to Richard—

Uncle, my brother mocks both you and me;
Because that I am little, like an ape,
He thinks that you should bear me on your shoulders,—
is to this effect: "Richard's deformity is probably referred to." Why probably? we ask. Richard's deformity is obviously referred to, and the Duke of Buckingham inquires,

Think you, my lord, this little prating York
Was not incensed by his subtle mother
To taunt and scorn you thus opprobriously?

In Catesby's speech at the close of the fourth scene of the third act, the word "a" in the following line is left out,

Make a short shrift; he longs to see your head.

As the word occurs in the First Folio, and no reason can be advanced for its suppression, which mars the music of the line, its omission must, we suppose, be accepted as an oversight. The notes upon 'Humphrey Horn,' act iv. scene 4, offers a reasonable conjecture concerning the meaning of a difficult phrase.

Our Ocean Highways. Edited by J. Maurice Dempsey. (Stanford.)

THIS is what it truly describes itself to be,—a universal route-book by sea, by land and by rail. It is "alphabetical, commercial, consular, monetary and parliamentary, postal, statistical, telegraphic and topographical." Its tables show all the great ocean routes, dates of sailing, fares, and charges for telegraphic messages. The book not only tells you where you can go, but how to get thither, from first starting-point, through all the stages. We might say that it also tells you where you should not go. For instance, of Guatemala we read, "The houses are only one storey high, on account of earthquakes." This is truer than what is said of a place nearer home. Hastings is described as having a theatre; but the old house was long ago converted into a chapel.

The Odes of Anacreon. Translated by Thomas Moore. With Fifty-Four Illustrative Designs by Gerodet de Roussy. Now first produced in England. (Hotten.)

M. de Roussy understands both Moore and Anacreon, and has also an understanding of his own. What is warm in one or suggestive in the other, he dresses up, or rather he altogether undresses, not without grace. The cold dignity of some ancient statues sets aside all thought of sex; but graceful as the nude figures are in these illustrations, the idea of a decent drapery around the limbs will suggest itself even to people who are not in the least squeamish.

Review of 'The Colonial Policy of Lord J. Russell's Administration, by Earl Grey, and of Subsequent Colonial History. By the Right Hon. Sir Charles B. Adderley, K.C.M.G., M.P. (Stanford.)

THE publication of half of this work having been already noticed in our columns some months ago, we have only to congratulate the author upon having maintained in the new chapters which deal with the Crown colonies that freedom from party bias by which the first part was distinguished. Whether it be in his calm exposition of the horrors with which the Jamaica riots were put down, in his masterly defence of the New Zealand policy of the Colonial Office, often misnamed the policy of Lord Granville, or in his biting description of Tortola, with its budget expenditure of £24. on "public works," and 36l. 12s. 1½d. on "defence" ("chiefly the pay of a drummer and fifer," says Mr. Adderley), the conservative statesman never forgets to uphold in adversity the "self-reliant" policy in the return to which he had a considerable share.

The Central-Asian Question, from an Eastern Standpoint. (Williams & Norgate.)

THE writer of this pamphlet has a good knowledge of India, and has evidently studied with care the question he undertakes to discuss. But it may be seen at once that he has no personal acquaintance with Persia or with Russia in her newly acquired

provinces near the Caspian. Of Persia, he says at p. 63, "I have not sufficient information on the subject to enter on a discussion of this portion of the subject, which is nevertheless of singular importance!" Of the Russian advance in Central Asia he tells us nothing more than might be gleaned from any newspaper, and infers, without any ground for the inference, that the Central-Asian question is quite secondary to the primary one, the Eastern question; in other words that the Russian advance on India is but a roundabout move on Constantinople. He adds that "Russia's hopes and fears are centred in maritime power. It is the key of her secret aims." We cannot assent to either of these propositions, believing that India, could Russia see her way to conquering that country, would be a more precious object in her eyes than Turkey, and that Russia is much too wise to believe that she can ever become a great maritime power. The author alleges that he is not a Russophobic nor an alarmist; he sees danger, though not immediate, in the Russian advance along the Oxus. His paucity is to establish an independent and united Afghanistan, and he therefore condemns the masterly inactivity policy. Might not a United Afghanistan be even more dangerous to us than a disturbed and disunited one?

We have on our table *Oranges and Lemons*, the Christmas Number of 'Once a Week' (Cooper),—*White as Snow*, the Christmas Number of 'The Sunday Magazine' (Strahan),—*Good Cheer*, the Christmas Number of 'Good Words' (Strahan),—*Tied to a Corps*, the Christmas Number of 'Britannia' (Britannia Office),—*Frozen In*, 'Bow Bells' Annual (Dickes),—*The Amalgamated Robin Redbreast*, the Christmas Number of 'Good Words for the Young' (Strahan),—*Drawing the Corks*, being a Round of Stories for Christmas, conducted by C. Clarke, and *The Scexs Here and Hereafter*, by W. H. Holcombe, M.D. (Spies).—Among new editions, we have *History of Freemasonry, from its Origin down to the Present Day*, by J. G. Findel (Asher),—*The Dawn of Light: a Story of the Zenana Mission*, by M. E. Leslie (Snow),—*Stories of School Life*, by A. R. Hope (Nimmo),—and *Sermons bearing on Subjects of the Day*, by J. H. Newman, B.D. (Rivingtons).—Also, the following pamphlets:—*Diocesan Synods: a Charge delivered to the Clergy of the Diocese of Derry and Raphoe, October 19, 1869*, by W. Alexander, D.D., Lord Bishop of Derry and Raphoe (Macmillan),—*The Unity of Secular and Theological Truth: a Sermon preached in aid of the Bluecoat School, at Carfax Church, Oxford, November 14, 1869*, by A. G. Girdlestone, M.A. (Parker),—*Fishers of Men: a Sermon preached before the University of Oxford on the Twenty-Sixth Sunday after Trinity, 1869*, by T. L. Cloughton, D.D., Bishop of Rochester (Parker),—*Protestantism versus Unquestioning Submission to Authority, Biblical or Ecclesiastical*, by J. Robertson (Scott),—*'The Way Everlasting': a Review of the Controversy upon Eternal Evil, in a Letter to Mr. R. Baxter*, by S. Minton, M.A. (E. Stock),—*The Children of Liverpool, and the Rival Schemes of National Education: a Speech by G. Melly, M.P. (Liverpool, Daily Post)*,—*The Education and Training of Naval Officers*, by Capt. C. W. Hope (Blackwood),—*The Working Man's School: a paper read at the Manchester Educational Congress, November 3, 1869*, by W. J. Kennedy, M.A. (Longmans),—*Spero Meliora: or, Ireland in 1869-70*, by J. J. Nunn (Whittaker),—*La Réforme de l'Eglise comme une Source de la Paix du Monde*, par l'Abbé C. Mikoszewski (Trübner),—*Le Dieu Personnel*, par F. Etenes,—*Questionem de Platonis Phædo*, by Dr. L. B. Förster (Nutt),—*Schelling's Philosophie als Einheit von Hegel und Schopenhauer*, von E. v. Hartmann (Berlin, Loewenstein).

ALMANACS.—These more or less elaborate records of the past, but not as formerly, audacious prophets of the future, continue to challenge public attention. At the head of them this week is the old *British Almanac and Companion*, as fresh and as useful as in its earliest days. The 'Companion' may be especially so described, not one of the

articles of which it is made up being without interest.—*The Royal Almanac of England* (Clayton & Co.), like others with "royal" on its title, appears to find its right to do so in printing the royal arms on the cover. In a certain way it is a little 'Debrett', containing lists of peers and commoners, and very much of what peers and commoners may possibly want to know.—Quite different in its respectable drab outside is the *City Diary and Almanac* (Collingridge). It deals, after the Calendar, with much of what City men—not especially citizens—may be expected to have forgotten, and which they would like to learn by easy reference. The blotting-paper between the pages of the blank diary shows that modern City men cannot wait to close their book till the ink is dry.—Then, there are *Farmers' Journals* and *Farmers' Journals*. Osborne's (Simpkin & Marshall) is for the farmers of the Midland Counties, and it has a Gardener's Calendar annexed, with all the information which good gardeners ought not to stand in need of, but which will serve the very best of them at a pinch.—Of another shape, outward appearance and inward contents, is *Gutch's Literary and Scientific Register and Almanac* (W. Stevens). It is in its twenty-ninth year, and if it does not contain everything, gives this excellent reason for it, "After all, it is somewhat difficult to write an inventory of the Kosmos in some poor 300 pages." Poor? Oh, Gutch, "Thou wouldst not have thine enemy say so."—Again, a special class has its peculiar need supplied in *Letts's Medical Diary*. To this medical diary succeeds quite naturally *Letts's Bills-Due Book*, and after this comes *Letts's Broad Shilling Diary*, and then *Letts's Game Book*, followed by *Letts's Appointment Book*, wherein to register where game and other worldly delights, or worldly business without them, must be attended to. As for *Letts's "256 Gunned Labels"*, ready for immediate use, there is no more to be said than that they are what they seem to be.

CHILDREN'S BOOKS.

IN consequence of the flood of books for the play-room, which we noticed some months back as appearing at an unusual time for such publications, the supply of stories for the children's season is unusually small, but the manufacturers of literary toys for boys and girls have produced a goodly though moderate pile of new wares for the decoration of bookshelves. Miss Hetty Bowman's *Chapters in the Life of Elsie Ellis* (Johnstone, Hunter & Co.) is the autobiographic sketch of an old lady, who narrates, with agreeable simplicity and several pathetic touches, the principal incidents of a quiet existence, for the entertainment of the young people whom the narrator sees growing up around her. Not inferior in literary merit to Miss Bowman's pleasant tale is Mr. Knatchbull-Hugessen's *Stories for my Children* (Macmillan & Co.), a budget of tales which rely somewhat too largely on supernatural agencies and the obsolete machinery of the old-fashioned fairy-land romances.—Of the thirty-six brief papers in *Pleasant Words for Little Folk* (Johnstone, Hunter & Co.) none is more piquant than the chapter on 'Our New Baby,' whose portrait appears betwixt the pictures of Rough and Wouskie, two pet dogs who, together with other domestic favourites, are honoured with mention by a competent historian. The publishers of *Pleasant Words for Little Folk* and Miss Bowman's story also send us Mrs. Tandy's *Aunt Margery's Maxims: Work, Watch, Wait*, an excellent little tale, which conveys a wholesome moral with an art that almost disguises the medicinal nature of the thing conveyed.—Mrs. Campbell Overend's *The Royal Captive, or the Youth of Daniel*, and *The King's Dream, or Daniel the Interpreter*, two translations from the French of Prof. Gausson;—*Mary Brunton and her One Talent*, by E. A. D. R., a serious and sermon-like story, which the children of some austere parents will be required to peruse on Sunday evenings;—*The Cottagers of Glenarran*, by Letitia M'Clintock, who would succeed better in her attempts to instruct cottagers if she took more pains to amuse them and refrained from striving to make them as virtuous as herself;—*Quiet Talks with my Young Friends*, by M. H., who informs us that

her little collection of sermons "was written at the request of several young girls who felt a desire to possess some brief daily thoughts on Scripture texts suitable for themselves, and is chiefly intended for readers from twelve to fifteen years of age";—and *Lindsay Lee and his Friends: a Story for the Times*, by P. E. S., whose praiseworthy endeavours to wean Scotch working-men from drunkenness and infidelity furnish some rather comical evidence of his impression that Liberalism in politics is seldom attended by a dangerous propensity to inebriating liquors and atheism, when it makes its appearance in the humbler classes. The author regards Combe's 'Constitution of Man' as a work calculated to fill the "mind with doubts and evil suggestions," and recommends his conservative apprentices to prefer 'Walton's Lives' and 'Cowper's Poetry' to literature that seldom fails to render its students wise in their vain conceits. *Marie; or, Glimpses of Life in France* (Bell & Daldy), comes from an author who tries to be humorous for the diversion of adult readers; but as none but children are likely to laugh at its dismal efforts at drollery, we include it amongst our books for the play-room, and thereby avoid the painful obligation of saying all that we feel about its pert inanity. Should the writer, however, carry out his threat of producing a sequel to 'Marie,' we will speak more frankly and fully about his literary pretensions. In *Pits and Furnaces; or, Life in the Black Country* (Hodder & Stoughton), Mrs. Alfred Payne would have been more successful had she written at greater length about the labours of colliery miners, and said nothing about the Queen's visit to Wolverhampton, on the occasion of the unveiling of Mr. Thornycroft's equestrian statue of the Prince Consort,—an event that received its proper and sufficient mention in the daily and weekly papers.

To save themselves and their reverend author from unpleasant and unkind imputations the publishers of *Our Dumb Neighbours; or, Conversations of a Father with his Children on Domestic and other Animals*, by Thomas Jackson, M.A. (Partridge & Co.), should have announced the date of its first appearance, whilst offering it for sale amongst the new productions of the present Christmas season. No date appears either on the title-page or at the foot of Mr. Jackson's prefatory notice. Author and publishers are innocent of having done anything to mislead the public; they forbear to call 'Our Dumb Neighbours' a new book; but their silence concerning the history of the book is likely to occasion misapprehension, from which, of course, they have no desire to make an undue profit.

A story from Mr. Ballantyne is one of the pleasures which many hundreds of English school-boys have come to regard as amongst the institutions of Christmas holidays; and this year the author of *Erving the Bold: a Tale of the Norse Sea-Kings*, with Illustrations by the Author (Nisbet & Co.), lays before his admirers a tale which will satisfy them that his brain and hand have lost nothing of their quickness and cunning. For the materials of his narrative Mr. Ballantyne is indebted to Snorro Sturleson's 'The Heimskringla; or Chronicles of the Kings of Norway,' and Mr. Dasent's translation of the Saga of 'Burnt Njal.' The story is cleverly designed, and abounds with the elements of romantic interest; and the author's illustrations are scarcely less vigorous than his text.

With an industry calculated to alarm beholders, who are unaware of the quick perishableness of children's books, and with so much intelligence and art that we cordially wish that his industry may receive its proper reward in the applause of many readers, Mr. Charles Alfred Maxwell,—a loyal and learned Scotchman whose liberality is shown in more important ways than his habit of spelling Scottish indifferently with either a single or double t,—has produced four volumes of historical sketches relating to famous actors or incidents in the story of his country, under the titles—*The Battle History of England*,—*Tales of Chivalry and Adventure*,—*The Sea Kings of Orkney*, and other *Historical Tales*,—*English and Scottish Chivalry*, *Tales from Authentic Chronicles and Histories*,—*The Wars of England and Scotland*, *Historical*

Tales of Bravery and Heroism. (Edinburgh, Nimmo.) Nothing in the contents of the four volumes forbade the writer to publish them under one title and as parts of a single work; but he has acted judiciously in dividing his large mass of literary product into four separate and equal portions, each of which makes a sufficiently large volume that justifies by its contents the prefatory statement, wherein the author says, "The following historical tales have been carefully selected and compiled from the most authentic histories, chronicles, diaries and original manuscript preserved in the public libraries of the Kingdom and in private collections. They have been constructed with a view to combine variety with agreeable and interesting information, but due care has been taken to preserve the historical facts in all their integrity, as in most instances the authorities are laid before the reader in each narrative." Containing some hundred and eighty unconnected papers, on characters and events that cover many centuries, and offering nothing new in the way of fact or theory, Mr. Maxwell's voluminous contribution to books for young people belongs to a kind of literature with respect to which we fully discharge our functions by announcing its aims and characteristics. On the present occasion we are under no necessity to qualify our general testimonial of merit, with special exceptions. The writer has done his work creditably, and may be cordially commended as a writer for the play-room. Any busy parent who desires to have a few specimens of the author's happiest labour without the trouble of wading through his sixteen hundred pages is referred to the sketch of the 'Jacobite Officers in France,' 'The Massacre of Glencoe' and 'The Life and Character of James the Sixth.'

Fairy Flowers, for the Young and Good. (Dean & Son.)

THE stories in this book are well meaning and have very obvious morals. Little girls should not tell lies nor seek to hide their faults; little girls ought to spend their money on useful objects; little girls ought to be kind and good-natured when they go out to parties. All the stories are about little girls, but they lack the lightness and grace which befits tales for children, and the pictures are too ugly to illustrate anything. The papas and mammas are made to look like ogres.

Object Lessons: the Child's own Alphabet. (Dean & Son.)

THE pictures are very pretty; but the letter-press is dull, even for a child's reading-book.

The One-Syllable Alphabet: Nouns in Rhyme, with about Three Hundred Pictures. (Dean & Son.)

CHILDREN will, no doubt, approve of the pictures and hate the lessons in spite of the rhymes, which are heavy.

Cousin Charley's Step by Step to Learning, with the Hide and Seek Alphabet. By Edward N. Marks. (Dean & Son.)

THIS is a capital alphabet, and the pictures are spirited and above the average of children's books; and if learning letters could ever be made a sport, Cousin Charley has solved the difficulty. We protest, with emphasis, against the practice of these publishers (Dean & Son) advertising physic on the backs of these children's books.

"Puzzle Monkeys." Acrostics in Prose and Verse. By E. L. F. H. (Bosworth.)

OF course there must be "a public" somewhere to whom acrostics are a delight; to such we commend this pretty little book, the mysteries of which are quite beyond our ken.

Our Nurse's Picture Book. With 24 Illustrations. (Routledge & Sons.)


THIS delightful book contains the authentic versions of the stories of the Babes in the Wood, Jack and the Beanstalk, Tom Thumb and Puss in Boots. The pictures are delightful—Tom Thumb escaping out of the miller's mouth is perhaps the one we like the best, though they have, each of them, their special charm. Happy the child who receives this book for a Christmas present!

LIST OF NEW BOOKS.

- Abercrombie's Intellectual Powers, new ed. 12mo. 2/6 cl.
 Aguilari's Vale of Cedars, new ed. cr. 8vo. 5/6 cl.
 Alford's State of the Blessed Dead, 1/8 cl.
 Austen's (Jane) Sense and Sensibility, new ed. cr. 8vo. 6/6 cl.
 Bailey's Birds of America, ed. by Cooper, 12mo. 3/6 cl.
 Baker's Albert N'Yansa Basin of the Nile, cr. 8vo. 7/6 cl.
 Barker's (Lady) Station Life in New Zealand, cr. 8vo. 7/6 cl.
 Barnes's Lectures on Ophiology, Ophiology, roy. 8vo. 15/6 cl.
 Book of Wonderful Characters, by Wilson and Caulfield, 7/6 cl.
 Boy's Own Volume, 1869, cr. 8vo. 5/6 cl.
 British Controversialist, Vol. 31, 2/6 to Dec. 1869, cr. 8vo. 3/6 cl.
 Bulwer's (Sir H. H.) Historical Characters, new ed. cr. 8vo. 6/6 cl.
 Burnell's Builder's Price-Book for 1870, 12mo. 4/6 cl.
 Carlyle's Heroes and Hero Worship, demy 8vo. 7/6 cl.
 Carr's Administration of Great Britain during 19th Century, 5/6 cl.
 Cassell's Biographical Dictionary, 4to. 5/6 cl.
 Chesterfield's Letters, Sentences and Maxims, 12mo. 2/6 cl.
 Christian World Magazine, Vol. 1869, 8vo. 7/6 cl.
 Christmas Eve with the Spirits, 12mo. 2/6 cl.
 Churchman's Companion, Vol. 6, July to Dec. 1869, 12mo. 4/6 cl.
 Clergy of America, Anecdotes of, &c. cr. 8vo. 4/6 cl.
 Coleridge's Table Talk, new ed. 12mo. 3/6 cl.
 Craik's Lee, by K. M., cr. 8vo. 5/6 cl.
 Du Chailu's Lost in the Jungle, cr. 8vo. 6/6 cl.
 Edeline: a Legend in Verse, by G. E. P., 16/6 cl.
 Fen and Marshland Churches, 3rd Series, 4to. 30/6 cl.
 Figuer's Reptiles and Birds, illust. 8vo. 20/6 cl.
 Floral World (The), ed. by S. Hibberd, Vol. 1869, 8vo. 7/6 cl.
 Fowler's Elements of Inductive Logic, 12mo. 6/6 cl.
 German Evenings, from the Original by Lowdell, cr. 8vo. 7/6 cl.
 Good Stories, Vol. 1869, cr. 8vo. 6/6 cl.
 Graham's Climate, &c. cr. 8vo. 5/6 cl.
 Grey's (Hon. Mrs.) Journal of a Visit to Egypt, &c., cr. 8vo. 6/6 cl.
 Hamerton's Wanderings, 3 vols. cr. 8vo. 3/6 cl.
 Hardwicke's Science Gossip, Vol. 6, roy. 8vo. 12/6 cl.
 Heber's Poetical Works, new ed. 12mo. 3/6 cl.
 Hezekiel's Life of Bismarck, transl. by Mackenzie, 16/6 cl.
 Hilda and Hildebrand, by F. M. & W., 12mo. 1/6 cl.
 Holcombe's The Secret, a History, &c. 12mo. 2/6 cl.
 Hood's (E. P.) World of Anecdotes, cr. 8vo. 10/6 cl.
 Hull's Sermon on King's Lynn, 2nd Series, cr. 8vo. 6/6 cl.
 I Remember, by the Author of 'The History of the World,' 30/6 cl.
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 Little's Lectures on 1st and 2nd Epistles of Peter, imp. 8vo. 12/6 cl.
 London Society, Vol. 16, 8vo. 6/6 cl.
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 Phemie Keller, by the Author of 'George Geith,' 12mo. 2/6 cl.
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 Stokes's British War History during Present Century, 12mo. 3/6 cl.
 Stowe's (Mrs. H. B.) Old Town Talk, 12mo. 6/6 cl.
 Sunday Teacher's Swahili Tales, told by Natives of Zanzibar, by Steere, cr. 8vo. 7/6 cl.
 Tennyson's Works, (Pocket vol. edit.), 10 vols. in box, 18mo. 45/6 cl.
 Thompson's Venice and the Poets, Photographs, demy 4to. 18/6 cl.
 Thornbury's Old Stories Re-told, cr. 8vo. 9/6 cl.
 Tom and Jerry Life in London, by P. Egan, cr. 8vo. 7/6 cl.
 Wallace (Sir W.), Life and Acts, Notes by Jamieson, cr. 8vo. 6/6 cl.
 Walsley's Ragged Life in Egypt, 2 vols. in 1, cr. 8vo. 3/6 cl.
 Wigram's Twelve Wonderful Tales in Rhyme, cr. 8vo. 6/6 cl.
 Words for Words, Double Acrostics, q. 10 cl. swd.
 Young Englishwoman (The), Vol. 3, 1870, 7/6 cl.

MEMLING.

British Museum, Dec. 14, 1869.

ENOUGH has already been written by Weale, Waagen, and others to prove from contemporaneous Flemish documents that the character  forming the initial of Memling's name as written by himself, is really an M. Its resemblance to an H, combined with the fact that in the self-same signature the third letter of the name was represented by an ordinary Roman M, was temptation enough to Descamps and a host of others to conclude that the great artist's name was Hemling; and this conviction would naturally receive strong confirmation from the occurrence of the ambiguous character in the place of the letter H in the word JOHANNIS on another picture (the Marriage of St. Catharine) by the same master. We are, however, told by Dr. Waagen that this latter picture has been so much under the influence of a later hand that it retains no value as a piece of evidence.

If doubt should still remain on any one's mind respecting Memling's initial, it may be effectually removed by the following facts: I have recently received from Venice a photograph of the Venetian duplicate of the superb *mappe-monde* made by Fra Mauro at the instance of Prince Henry the Navigator, and at the expense of his uncle Alfonso the Fifth. The original was finished in 1459, and sent to Portugal. In the word SEPTEMBRIO, on the corner of this map, the M is represented by precisely the same character as Memling's initial, and this proves to be the form of the letter M in Byzantine Greek inscriptions. When we consider the date of Fra Mauro's map, 1459, and of Memling's adoration of the Magi, 1479, the use of such a character is explained by the extensive diffusion of Greek literature over Western Europe after the fall of Constantinople in 1453.

R. H. MAJOR.

THE STUDY OF DANTE IN BOLOGNA.

Firenze, Nov. 27, 1869.

SO important and vital to the interests of Italy is the question of her finances, and so unsatisfactory the present state of them, that it is no wonder if other matters of less urgency are thrown into the background by the deep shadow thus cast over them. In Florence more especially this influence is felt; and the gay and giddy swarms of tourists who pass through the capital of Italy on their way to Rome, though they give to Florence a seeming prosperity and appearance of attraction, cannot conceal from the more observant the effects of that financial embarrassment which threatens the nation with the greatest of disasters.

Under the shadow of this dark cloud, Dante seems almost to be forgotten, and the fragment of his house, which our countryman, Mr. Kirkup, was the means of preserving, still stands a deserted and gaping ruin. The municipality, which, it is said, have purchased the property, and also the contiguous dwellings that partly cover the site of the original mansion, intend having it restored; but their good intentions work so slowly, or rather make no progress at all, that the house of the poet is in a much worse plight now than it was five years ago, before his Festival took place.

It is only within the last few days that the Report of the architect, M. Falcini, has made its appearance, though it bears date July 3, 1867. The old generation of Dantophilists is fast disappearing, and no successors rise up to take their places. Fraticelli is dead, and Brunone Bianchi is dead; and the Padre Giuliani alone is left of the once distinguished trio. Florence is no longer the favoured seat of Dante lore. Bologna has become a rival in the race, and bids fair to carry off the palm. Within the last few years the capital of Emilia, always grand and imposing, and almost venerable for its ancient dignity and stateliness, a city of palaces and porticoes, has shaken off its sleep of centuries and put forth again the vigour of youth. From being gloomy and somewhat sad, it has become gay and animated. Its streets and squares have been rebaptized, and new ones erected in which the attractive features of fashionable capitals find no unworthy representatives. The Bolognesi were always a prompt and persevering people, and, though they had not the wealth of the Florentines, possessed much more energy. Situated in the centre of that magnificent plain which stretches from the Alps to the Adriatic, the point of connexion between Northern and Southern Italy, and between the East and the West, Ancona and Turin, with the prospect of becoming a commercial emporium, and always honoured for its University, where in the days of Dante the youth of Italy flocked from all parts to attend the lectures of its learned professors, and where, it is extremely probable, the Divina Commedia was first publicly expounded, Bologna, the ancient Felsina of the Etruscans, now surpasses Florence in the cultivation of Dante lore.

Dante had himself been a student at Bologna, and to a citizen of Bologna, Jacopo della Lana, we are indebted for the earliest and most important of all the great commentaries on the Divina Commedia. Like the divine poet, Jacopo resolved to write his commentary in Tuscan; and it is well that he did, for otherwise we might have remained in utter ignorance of his name. It is only through a Latin translation of it that his name has been preserved. Albericus de Rosciate, who made this version, was a conscientious man, and did not, like some modern annotators, pass off as his own the production of another. His motive for translating it was, he tells us, because the Tuscan idiom was not known to all. Jacopo della Lana was a learned man no less than a worthy and patriotic citizen. In his younger days he had been in the cavalry of Bologna, and was one of those two hundred horse which, with double that number of infantry, the Guelphs of Bologna sent to assist the Florentines when, in 1315, they were hard pressed by Ugucione della Faggiuola. The exact period of his birth is not known; it is believed to have been about 1290; and his death, equally a matter of uncertainty, is placed about 1365. In a codex of the Latin version by Albericus, in the Ambrosian

Library, at Milan, the notice of the original author is as follows: "Hunc comentum totius hujus comedie composuit quidam dominus iacobus dela lana bononiensis licentiatu in artibus et theologia et fuit filius fratris philippi dela lana ordinis gaudencium et fecit in sermone vulgaris tusco. Et quia late idioma non est omnibus notum ideo ad utilitatem volentium studere in ipsa Comedia transtuli de vulgari tusco in gramaticali scientia litterarum ego Albericus de Rosciate dictus utroque jure peritus pergamenis."

The first commentary printed was this one of Jacopo della Lana, in the well-known edition, the Vendeliniana of 1477; but it appeared under the name of Benvenuto da Imola; a mistake rectified chiefly through the Latin version. The commentary of the Imolese was in Latin, and is found in many libraries. The Italian version, published not many years ago, has rendered it more popular; though, in this case, the translator has not done justice to the original.

The Vendeliniana had long been a very scarce book when, in 1865, in honour of the city of Bologna, and as a contribution to the literature of the Dante Festival, the Cav. Prof. Luciano Scarabelli published a magnificent volume, in folio, of this commentary by Jacopo della Lana, corrected and amended with the aid of four codices containing it. This was one of those rather numerous works which appeared on the occasion of the Dante Festival, and did so much honour to the literary taste and patriotism of the Italians. The book is well known to Dantophilists; it is an ornamental volume of considerable bulk, printed in blue and black characters, and was worked off in five months, from November 22, 1864, to April 22, 1865. This rapidity and the care bestowed on the printing by Prof. Scarabelli nearly occasioned the loss of his sight, which was greatly injured by his persevering assiduity. Since then the commentary has been reprinted, in three volumes 8vo., with additions, at the expense of the Professor, though they form part of the collection of inedited or rare works of the first three centuries of the Italian language published under the superintendence of the "Reale Commissione pe' Testi di Lingua," of which Prof. Scarabelli is a member. There has been much difference of opinion as to the time when Jacopo della Lana began and finished his commentary. Probably, like the *Divina Commedia* itself, it was many years in hand, and received additions and alterations from time to time to the close of the life of its meritorious author. Witte once thought that it was anterior to 1323; but then little or nothing was known of Jacopo, and the induction was made from certain passages which it contains. Angelo Gualandi, who printed a very interesting notice of Jacopo della Lana for the Dante Festival, derived from documents, places the writing of the commentary—at least, some portion of it—in 1328. Although certain passages tend to confirm this, yet I think it much more likely that the work was undertaken at a later period; and if Jacopo lived till 1365, there was ample time in the last twenty years of his life to begin and finish this important work. Dante died in 1321; and it is more than probable that even before his death there existed in writing the explanation and illustration of various passages, taken down by the admirers of the poem either from what Dante himself might have said, or from the remarks of those who lived in friendly communication with him. After his decease, these remarks would be added to, for the use of the studios, by all who were acquainted with the circumstances and history of the poem; and thus a commentary would be growing up and receiving a continual development, until some one especially devoted to the subject would unite all these fragments together into a consistent whole, and give his name to the compilation. Nor would a devoted admirer of Dante, such as was the Bolognese, Jacopo della Lana, be disposed to keep all this treasure to himself, or be satisfied with merely transmitting it, without his name, to posterity. I have often thought that Jacopo may have communicated much of it *vivâ voce* to the studios youths who thronged this most famous university, and though there is no record at this time of a public cathedra of Dante lore, yet that, in a private

way, much of it thus became the common property of the Dantophilists of those early days. Bologna was then the great seat of learning in Italy, and Dantophilists would seem to have dated their origin from that ancient city. To Bologna we must now, after 500 years, turn again to learn what is doing in Dante's honoured name. Prof. Scarabelli has undertaken, as a labour of love, the arduous work of publishing two of the manuscripts of the *Divina Commedia* in the Library of the University. One of these is the 'Codice Frammentario,' a very important manuscript, for which time has shown little respect, and that is now all falling to pieces; the other is a codice in pergamena of the second half of the fourteenth century, or perhaps the latter part of the first, the text of which is remarkably good. Along with this text, the indefatigable Professor intends to print all the various readings of nineteen other codices, including the Codice of the Casa Landi, at Piacenza, of 1336; the Codice Trivulziano, of 1337, and two others in that collection, Nos. 17 and 18; the Ambrogiano, No. 198; two codices in the Library at Parma; three at Naples; one at Palermo, and four in the Library of the Comune at Bologna; the others in the Library of the University. The first sheets of these laborious works are now in the press; and when the volumes are completed, they will do honour to Bologna and to their illustrious and persevering editor, who, alone and unaided, like a literary Hercules as he is, sustains on his own shoulders the whole weight at present of Dante literature in Italy.

GUGLIELMO LIBRI.

THE following inscription, written by Capponi, is to be inscribed on the grave:—

GUGLIELMO LIBRI

In adolescenza Professore nell' Università di Pisa
Chiamato poi ad essere uno dei Presidenti nell' Istituto
di Francia
Onore che non fu quasi mai concesso ad Uomo Straniero
Descrisse la Storia delle Scienze Matematiche in Italia
Potente d'ingegno, vario di sapere, infaticabile nel pensiero
Lasciò in più altri argomenti di se Traccia
E fama fra Posterì non peritura
Nato in Firenze il 2 Gennaio 1803
Morto in Fiesole il 28 Settembre 1869.
Elena De la Motte
Per due anni e tre mesi Consolatrice alle sofferenze
del Marito
Poneva a lui questa Memoria.

Calumny has raised its head, as was to be expected, over the grave of its victim. We shall not answer all the specimens in detail: but when we have a substantial assemblage we shall at least make reference to the answers which were effective sixteen and more years ago. One matter we may briefly touch, as showing the miserable shifts of a bad case.

Madame Libri, it will be observed, gives her name, and thus allows us, without impertinent intrusion, to refer to rumour. There are two accounts of her origin. One makes her the waiting-maid of the first Madame Libri; another makes her Libri's cook at Kensington. The fact is that she is the daughter of a well-known and highly-respected medical man at Wareham.

A TAX ON BACHELORS.

THE stationariness of population, which Prof. Seeley points out as one of the chief causes of the decline and fall of the Roman empire, troubled English thinkers in Henry the Eighth's time. The MS. dialogue, in the Record Office, between Cardinal Pole and Lupton, which we have before quoted from, and which is to be printed by the Early English Text Society, proposes, as remedies for the evil, first, the marriage of all secular priests; secondly, the dismissal of all surplus serving-men, those "commyn corruptuys of chastyte," and the settlement of them on their lords' waste lands; thirdly, the grant of privileges to married men, as exemption from paying task and tallage, and from serving in war; fourthly, not only would the Cardinal thus "allure them to the procreatyon of chylurd, but also certayn payns prescrybyng to them wch from matrimony for theyr pleaur wold abstayne,—as, fyrste, they schold euer lake al such honowre and exlytmatyon as ys gyuen to married

men, and neuer to bere offyce in theyr cyte or towne where they abyde; and, besyde thys, me semyth hyt were a conyenient payne, that every bachelor, accordyng to the portyon of godys and landys, schold yerely pay a certayn summe,—as hyt were of every pownde xij*d*. wch yerely cumyth in, other by fe, wagys, or land; and every man that ys worth in mouabul godys aboute iij*li*, of every pound, iij*d*, the wch some schold euer be reseruyd in a commyn place to be dystributyd partely to them wch have more chylurd then they be wel abul to nurysh, and partely to the dote of pore damosellys and vyrgynys. And yf case be that they wch thus abstayne vturly from maryage, dye in that maner, they schold be constreynyd, by ordur of law, to leue the one halfe of al their gudys to be dystributyd aftur the maner before prescrybyd; and prestys the hole; euer provysyon made that nothyng schold be alienat to the fraud of the law. And so, aftur thys mean, I thynke in few yerys the pepul schold increse to a notabul number. Thys I juge, among other, to be a synghular remedy for the skeldurnes of our polytike body. How say you, Master Lupton? Ys hyt not so?"

LITERARY GOSSIP.

THE next number of the *Athenæum*, being the last number for the present year, will contain, in addition to its usual reviews, intelligence, and notices, a complete Survey of the Literature of Europe and America in 1869.

In the above special and supplementary article will appear reviews of the Literature of France, Germany, Russia, Italy, Belgium, Flanders, Holland, Spain, Turkey, Denmark, Sweden, Portugal, America, and, finally, England; contrasting, in this last case, English literature of the day with that of a hundred years ago.

With the New Year, we shall be enabled to introduce many improvements into the *Athenæum*. Originally, a Draconian law limited us as to space. This compelled us to resort to the use of small type for text, and of smaller still for extracts. When the law was changed, our old habit kept its course, but this will cease with the present year. Our first number in January will, indeed, not only appear in larger type, but in larger form,—that in which we originally appeared more than forty years ago. The size, however, of the journal in 1870, at the price of threepence, will be exactly double its size in 1829, at the price of eightpence.

The first number of the year will open with a Review of the Literature of the People.

Mr. T. Satchell has in hand a work of a similar character to that on which Mr. Phillips is engaged, namely, a Biographical Index, designed to furnish a guide to the contents of the principal biographical dictionaries in English, French, German, Dutch, Italian, Spanish, &c.; to the biographical matter contained in special collections of biography, in miscellaneous works, and in periodicals; and to all the separate lives with which he has been able to meet. Mr. Satchell has been about ten years engaged on this work, which will contain upwards of 100,000 names. This statement saves Mr. Satchell from any charge of plagiarism.

It is now certain that the Government will introduce a new Educational Bill.

In answer to a query, we may state that the young Dowager Marchioness of Hastings only follows good example in her forthcoming illustrations of 'Fairy Fancies.' The late Duchess of Northumberland illustrated a 'History of Alnwick Castle,' and the Marchioness of Waterford (the daughter of Lord Stuart de Rothesay) gained some distinction a score of years ago, by her illustrations of the ballad of 'The Children in the Wood.'

As Carême lifted cookery into literature, as some of the best scenes in 'Roderick Random' show what the cooks' cellars were in Smollett's days, and as Johnson has designed to record where he could dine for less than a shilling, we may fairly chronicle the fact that penny hot dinners have been established in London. Australian meat with bread is the fare, and there is every prospect that the enterprise, in poor neighbourhoods, will be successful.

The *Dublin Evening Mail* states that the Rev. J. C. M'Causland, rector of Clonmore, near Drogheda, has received notice of the late Mr. Peabody having bequeathed him a sum of 2,000*l.*, in consideration of the "pleasure" with which Mr. Peabody had perused a treatise of his on 'The Hope of Israel.'

Mr. Bentley has "struck oil" in his 'Ingoldsby.' Every year there comes out an edition. Sometimes there come two or three editions, costly and cheap, from guineas down to shillings in price. Then Mr. Bentley begins with his old friend a new race, and, that run, they take breath, and then join hand in hand and enter laughingly on another. In the present instance, we have the publisher, the poet, and George Cruikshank uniting, with some new attractions, each in his specialty, and inviting the author's son to add *éclat* to the occasion. The result is an "Annotated Ingoldsby," beyond which, for lavish expenditure and corresponding success, Mr. Bentley will find it hard to go. He has shown equal good taste in an edition of 'The Jackdaw of Rheims,' with charming illustrations printed in colours.

As our friend *Punch* binds up his series of Almanacs, and issues them as if to prove that the proverb about the worthlessness of a past year's almanac is pure nonsense, so Messrs. Chapman & Hall have sent forth, as especial "Christmas Books," five seasonable stories, told of old by Mr. Charles Dickens. The volume is illustrated by George Cruikshank. The names and the subjects seem to recall old times; and one opens the volume with a self-congratulatory expression of *Noël! Noël!*

Mr. Chorley informs us that he has missed from his library a copy, annotated by himself, of 'The Memorials of Mrs. Hemans.' "I have," he writes, "instant need of that book, and any one who will send me that annotated copy shall, whether gentle or simple, receive a reward." Mr. Chorley would probably add, "no questions asked," were not such a phrase a misdemeanour, punishable by fine and imprisonment. When Mr. Chorley was arranging his late brother's valuable library, with a view to that gentleman's bequest to the British Museum, he found that several valuable books had been probably borrowed, and certainly not returned.

Edgar Poe affected to have a thorough contempt for the "paltry commendations" of writers and for the "paltry compensations" to be had from the public. Of his own collection of poems, he protested that there was nothing of much value in them to readers or that was creditable to himself. He revised them, however, carefully, and sent them forth for the compensation and the commendations he affected to despise! A new edition, a small quarto, printed and illustrated with great taste, has been issued by Hislop & Co., of Edinburgh. They who read the well-written memoir as well as the poems, will not be slow to affirm that if Poe was a more heartless vagabond than Savage, he was a much better poet.

The re-edition of Shelley on which Mr. W. M. Rossetti has been earnestly engaged ought to be published, if all promises are fulfilled, within the current month of December, and by Messrs. Moxon & Co. Some little delay has ensued, partly owing to a cause of which no reader of Shelley will complain,—namely, the insertion in the text of two short poems of his maturest time, hitherto unpublished. These were given by the poet at Florence to Miss Sophia Stacey, afterwards Mrs. Catty. They enrich the new edition, by permission of the family. If Mrs. Catty, who is still among us, were to write and favour the world with her reminiscences of Shelley, who would not thank her! Any such

authentic details of such a man, slight though they may be, are golden heir-looms for posterity. We understand there is another unpublished poem of Shelley in the hands of a gentleman at Oxford. A fac-simile of the poet's handwriting, giving a passage from 'Laon and Cynthia,' which shows some slight verbal divergence from the now current form of that poem, termed 'The Revolt of Islam,' will accompany the second volume of the new edition.

Mr. Froude's 'History of England' is now selling in America,—in a form almost as elegant as that of the English edition, at a dollar and a half per volume.

A history that should be one of great interest is announced in America,—namely, a history of 'Ten Years of American Journalism.' The author is Mr. John Swinton, "editorial writer" of the *New York Times*.

Without any idea of punning, we may congratulate men of letters, who are in constant communication with America, that the single rate of postage between the United States and Great Britain, which has been already reduced from 24 to 12 cents, is likely to come down to 6 cents. The proposal comes from the "other side"; and we hope, whatever inevitable circumlocution there may be on this, we shall soon have established on the Atlantic a penny ocean postage.

The book list of the American publishers, the Messrs Harper, forms a volume of above 300 pages, and contains the titles of more than 3,000 publications.

The title of the much-talked-of new Boston magazine, of which Edward Everett Hale is to be the editor, is *Old and New*.

A great revival of literary activity is taking place in Boston. Messrs. Fields & Osgood are to publish Mrs. Beecher Stowe's 'Vindication of Lady Byron,' and a new work by Emerson, besides a book on 'Political Economy' from the Protectionist side by Horace Greeley, of the *Tribune*. Mrs. Stowe's book will be ready this week. The *Atlantic Monthly* for January will contain a new poem by Lowell—'The Cathedral'—seven hundred lines in length, a paper called 'Nearing the Snow Line,' by Dr. O. W. Holmes, 'The Autocrat,' an essay by Goldwin Smith, and a ballad by Whittier.

The *New York Herald*, concluding that "Andy Johnson" has done with politics for ever, advises the late President to write a book. He is told that he could easily get 20,000 dollars for a volume "on the ups and downs, the ins and outs, the pipe-layers and dead ducks, the kitchen-cabinet, the lobby, and the mysteries and miseries of his administration." It is suggested that, by a full revelation he could make as much again, and by a masterly silence, perhaps, twice as much as that.

A Baltimore paper under what is there called the "caption" (which in English means heading) of *Gleanings*, speaks of a promised book on the war, by General Henry Lee, revised and corrected by General R. E. Lee. The Baltimore paper says thereon that "If General Lee would write his own history of the war, it would be valuable, but the revision of his son's history may be good, and may be not." There is a singular error here. The General Henry Lee, named above, was the "Light-Horse Harry" of the Revolution, who, in 1812, wrote a history of the earlier revolutionary war. Fifteen years later a revised edition appeared, with notes by the author's son, Major Henry Lee. Being out of print, a new edition is about to be published, under the editorship of another son, General Robert E. Lee. "Light-Horse Harry" was the author of the phrase applied to Washington, "First in war, first in peace, first in the hearts of his countrymen."

A lady who was somewhat of an historical personage recently died in Ireland, namely, Pamela, daughter of the unfortunate Lord Edward Fitzgerald. Her mother, the more famous "Pamela," was the reputed daughter of Madame de Genlis and the Duke of Orleans (Égalité). Madame's denial of the story is not credited. Pamela was the companion of the Duke's children; and her marriage with Lord Edward was one of intense

affection, although, after his tragic death, she married a Mr. Pitcairn, American Consul at Hamburg, but the parties were soon divorced. The Pamela, who was one of the three children of Lord and Lady Edward Fitzgerald, and who has recently died in Ireland, was the widow of Sir Guy Campbell, Bart. She was a very remarkable woman: all who had the honour of being acquainted with her speak of her in terms of the warmest praise and affection. Those who had only the privilege of seeing her in the little church at Still Organ and other places saw in her an illustration of the remark that there is a beauty in every age. We do not anticipate that anything new in the life of Lord Edward will be made public by this death of his daughter Pamela.

A journalist of Java is dead—Mr. Lion, of Batavia, editor of the *Handelsblad* of that city.

We regret to announce the death of Mr. J. R. Logan, of Penang, at that time editor of the *Penang Gazette*. Mr. Logan is, however, best known as founder and editor of the *Journal of the Eastern Archipelago*,—a publication which, next to those of the Netherlands Government Societies, has done so much for the ethnology, linguistics and natural history of those regions. Mr. Logan had held some local Government employments. He is succeeded by his son.

It has been proposed to form a "Society for promoting the Knowledge of Hebrew Literature," which will undertake to publish translations, without original texts, either of entire works or of abstracts and selections from them, according to the nature of their contents. A further object is the organization of lectures, courses for the exposition of important Hebrew works, and periodical meetings. The subscription will be one guinea annually. Important names have been already enrolled, and the Provisional Committee will shortly publish a detailed Prospectus. It is to be hoped that the gentlemen originating this desirable project will succeed in their laudable scheme. Both Christians and Jews may unite in it, especially as the literature intended to be brought before the English public will be post-Biblical.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.—NOW OPEN, the FOURTH WINTER EXHIBITION of Sketches and Studies, daily, from Nine to Six. Gallery, 43, Pall Mall. JAMES FAHEY, Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION of Sketches and Studies by the Members is NOW OPEN, 5, Pall Mall East. Ten till Five.—Admission, 1*s*. Gas on dark days. WILLIAM CALLOW, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 38, New Bond-street.—EXHIBITION of PICTURES, OPEN DAILY, at the New Gallery, from Ten till Five (gas at dusk).—Admission, 1*s*.

WINTER EXHIBITION OF CABINET PICTURES in OIL.—DUDLEY GALLERY, Egyptian Hall, Piccadilly.—THE EXHIBITION is OPEN DAILY, from Ten till Five.—Admission, 1*s*; Catalogue, 6*d*. Gas at dusk. GEORGE L. HALL, Hon. Sec.

SEVENTEENTH ANNUAL WINTER EXHIBITION of CABINET PICTURES, by British and Foreign Artists, is NOW OPEN, at the French Gallery, 130, Pall Mall, from Half-past Nine till Five o'clock.—Admission, 1*s*; Catalogues, 6*d*.

OLD BOND STREET GALLERY.—THE WINTER EXHIBITION of PICTURES, in Oil and Water Colours, IS NOW OPEN.—Admission, 1*s*; Catalogues, 6*d*. Open at Nine. JAMES W. BENSON, Hon. Sec.

MR. SYDNEY ABBOTT will give a Series of THREE READINGS at the QUEEN'S CONCERT ROOMS, Hanover Square, on Tuesday, 21st December, 1869, Thursday 19th, and Thursday, 20th January, 1870. Tuesday, the 21st inst., Selections from Dickens, Browning, Sheridan Knowles, &c.—Tickets to be procured of Messrs. Chappell, 49 and 50, New Bond Street; Mr. Martin, 9, Lisson Grove; and at the Rooms.

SCIENCE

The World of the Sea. Translated and enlarged, by the Rev. H. Martyn Hart, M.A., from 'Le Monde de la Mer,' by M. Moquin-Tandon. (Cassell, Petter & Galpin.)

The Universe; or, the Infinitely Great and the Infinitely Little. By F. A. Pouchet, M.D. Translated from the French. Illustrated by 343 engravings on wood and 4 coloured plates. (Blackie & Son.)

THESE two handsome volumes may be appropriately classed together for present notice, and

we shall offer some critical remarks upon them separately.

'The World of the Sea' naturally recalls to our recollection the similar book by M. Louis Figuier, of which an English version appeared last year, and was then briefly noticed in our columns. That volume was entitled 'The Ocean World,' and was, like the present one, a mere compilation; but though it appeared before the volume now under notice, M. Figuier, in preparing it, had copied frequently and fully from the original French work of Moquin-Tandon, which in France had also preceded his own. Mr. Hart now complains of the unacknowledged plagiarism of Figuier; but so thoroughly organized has the system of plagiarism become that priority of literary thievery seems to confer some kind of claim to property. Remembering the recent case of Pike *versus* Nicholas in connexion with our present observations, we are inclined to think that Vice Chancellor James would be puzzled beyond all legal extrication if the numerous spoliations of a professed compiler like M. Figuier were subjected to his decision. The many-volumed Frenchman would perhaps only escape from the Vice Chancellor with as many injunctions as volumes, and with fearful costs. Nor would the Lord Chancellor reverse the judgment on appeal.

We are not here called on to institute a comparison between these two books on the sea, but we must say, while the two volumes are before us in their English dress, that neither translator nor editor has much right to assail the other. The W. S. O., whoever he may be, that adapted Figuier, made ridiculous blunders, and was apparently totally ignorant of Latin, for, he asks, in a note (p. 459), "Is it necessary to say that even this account, &c. should be taken 'cum granum salis'?" Still, the editor of the present volume must not cast a stone at him, for incredible as it may seem that a clergyman and a Master of Arts should so err, yet he has twice entitled, or allowed to be entitled, a certain coral figure, on pages 97 and 98, "A Poritidæ"; he has also named a certain figure on page 103, "A Polypier Bryozoa"; and another on page 99, "An Alcyonidæ." Printers' mistakes are pardonable enough, but these are evidently not of that class. We proceed, however, to more important matters.

In the first place, the translator ought to have given to his readers some notice of the original work and some account of its deceased author, instead of which he has merely said of the book that it "was published in Paris some years ago." We add, that the author's full name was Alfred Moquin-Tandon, and that this book was a posthumous publication in 1865. Death overtook him before his work was quite finished, and his family published it just as it was left, under the appointed pseudonym of Alfred Frédol. M. Moquin-Tandon was an industrious naturalist, and known in England chiefly by his contributions to medical zoology. He is equally entitled to remembrance as the author of an untranslated 'History of the Molluscous Animals,' in three volumes, which appeared in 1855. An *éloge* upon him was, after his decease, delivered, wherein his numerous scientific labours were detailed; so that he was well worthy of a page or two of notice in this volume, which now simply bears his name upon the title-page, and that without the slightest intimation of his death.

The full-page illustrations in the original French book are but very partially the same as in this translation. In the original work the coloured plates are far more numerous. They are, in some instances, very beautiful, though all too gaudy, as is the common fault in this

class of publications. There are in all twenty-one full-sized coloured plates in the French work, but only four or five reproductions of them in this translation.

Some of the most pleasing coloured plates of the original work, such as those of the Lima Tena, the Naked Molluscs and the Crustaceans, would have delightfully adorned the English version. When, therefore, the latter is issued as a professed translation of the original French work, the difference in illustrations ought to have been specified; for as the coloured plates were the principal charm in the original, the lack of a great majority of them by so much diminishes the attractiveness of the translation. We do not say to the English proprietors, You ought to have reproduced entire all Moquin-Tandon's twenty-one coloured plates; but we do say, Having omitted the greater number of them, you ought to have stated the omission. This is not Moquin-Tandon's book, in so far as it has not his illustrations, to which he, doubtless, attached high popular importance. You say, or your editor announces, that the Frenchman's book is here "translated and enlarged." Now, is it consistent with common fairness to conceal that in point of coloured plates it is much *diminished*? Granted that some of the originals are far inferior to others we have referred to, still all the best, which are unquestionably very pleasing in the style adopted, should have been reproduced, or their absence noted and accounted for. Any one who knows the French book would naturally presume that the so-called translation and enlargement of it has, at least, all its twenty-one coloured plates, and might justly complain of concealed difference if he purchased the present version.

There are, however, several substituted or added plates in the volume before us, which, though all copied, give to it a certain, if not an equivalent, value; and we are gratified to be able to pronounce nearly all the illustrations tolerably good, though varying in excellence. The strength of the book lies in these, and it is probable that its publishers have thought far less about the translation and text than the figures. So far as we see, the supposed enlargement is of little value. For instance, we find a slight allusion to Darwin's theory, in which the editor says, "Even supposing that Darwin's theory could be established, yet we all admit that God works by laws, and the law of development may be the very agency he commanded to do his will in those early days of creation." If *development*, how early days of *creation*? And then immediately afterwards the editor adds, "The creation of life must always remain beyond the power of any law. No ages, no development can ever—from that which has no power of any alteration or any growth—produce a superior existence." Thus in half a page we have as confused and contradictory an account of Darwinism as could be put together.

Type and paper and illustrations so costly were surely worthy of the best editing. How is it that some publishers expend so much in the "getting-up" of a volume, and yet are so heedless of its literary defects? How came it to pass that when Mr. Hart arranged to enlarge the original work, he did not add a page or two on the *distribution* of life in the sea? 'The World of the Sea,' as here presented, is a confused jumble of beautiful and strange things for those readers who know nothing more. Why not give to them a plain and popular account of the zones of marine life, as proposed by Edward Forbes, and particularly as made clearer by the recent dredging expeditions under the care of Dr. Carpenter and others? Mr. Hart dates his Preface September,

1869, and thus shows that he has needlessly ignored many important accessions to marine life-science made before the period of his writing. Mr. Hart might have copied much of the proposed additions, and even M. Figuier, the confessed and contented plagiarist, though necessarily deficient in the latest science, has surpassed Mr. Hart in the copiousness of his copyings. While copyists are plundering they may just as well plunder enough to make ample baggage. While dead authors have anything which you can lay hands on, or living authors anything for stealing which they cannot lay hands on you, plunder away and prosper! Such is the advice we give to wholesale copyists, and we might add—only steal cleverly and polish up all the stolen goods before you offer them for sale—

He steals wisely who steals well,
He steals best who best can sell.

Dr. Pouchet's volume, in its English apparel, is even a more outwardly-imposing production than M. Moquin-Tandon's book; and it is right that it should be so, as it comprehends the Sea and extends to the Universe. Many men find this world rather too much for them, but the *savant* of Rouen would manage a billion or two of such worlds as ours. Nevertheless, in practice, he really does find this world enough, for he lingers upon it until he gets to the seven hundred and twenty-second page of this translation, and soon, when he does mount to the Sideral Universe, feels compelled to come down again, at page 764, to Monsters and Superstitions of poor humanity. Long before he arrives at page 800, he is obliged to give up the Universe and descend to an Index. After all, then, it seems that the greatest superstition is to think any one man can be such a monster of science as to treat worthily of the Universe in one volume.

"It was in sight of the sea," says Dr. Pouchet, "on the magnificent beach of Tréport, that I wrote this book, as a relaxation during a vacation; and, notwithstanding its elementary character, I thought it only right to place my name on its title-page." Elementary enough it certainly is; and no fully-educated reader will grow much the wiser by its perusal, although its perusal will certainly be agreeable. There is nothing to be ashamed of in the volume, and little to be proud of—except the illustrations, which do not belong to the author, but to his liberal publisher and clever artists. The plates and smaller cuts are numerous and good, but not all superior to others in similar works of recent date. Perhaps it may be said that the four coloured plates are superior to several others of the same kind, in respect of their more delicate finish. So far they are decidedly finer than some of those which are published in the French edition of the work of Moquin-Tandon, to which we have above alluded.

Dr. Pouchet is too cultivated a man to make scientific blunders, and we should not dream of detecting them in all his popular pages. Of his anonymous translator, too, we may observe that he appears to have done his task fairly, and to have added a note or two of explanation. If accuracy in names be of any value to readers, he must settle differences with Mr. Hart, inasmuch as when he speaks of the rotating animalcule he calls them "Rotiferæ," and not, as Mr. Hart correctly and persistently does, "Rotifera." On the whole, this handsome volume will prove a capital present to young persons who are disposed to welcome a smattering of a good deal of miscellaneous science, cut up into short and pleasant lessons, fully illustrated, finely printed, and gaudily bound together. We said somewhat on the original

work in its French form, and we say this much in addition on its appearance in English.

One remark, however, in conclusion, we must make. Let no one suppose that by the reading of such pleasant and showy volumes as those we are now noticing he makes any systematic and substantial advance in the knowledge of nature. For this reason we are cautious in commending these publications, and particular in criticizing them. They are good for relaxation, but insufficient for real progress. No one knows this better than their authors, who, when really scientific men, either employ a pseudonym or apologize for revealing their name,—as exemplified in the two volumes now criticized.

The Gold-Fields and Mineral Districts of Victoria. By R. Brough Smyth. (Melbourne, Ferres.)

SINCE the first discovery of the gold-fields of Victoria, in 1851, to the 31st of December, 1868, there has been exported from that colony nearly thirty-seven million ounces of gold—valued at 147,342,767*l*. Notwithstanding this, Mr. Brough Smyth writes, "The colony, its resources, and its inhabitants are apparently less studied by Englishmen than Japan, the Sandwich Islands, or New Caledonia; and, judging from articles which appear in the newspapers and reviews, which are published in England, it seems that less is known of our country than of Tasmania or Norfolk Island." We much doubt the correctness of this opinion; we believe, indeed, that a considerable amount of fairly exact knowledge of the resources of Victoria, and of the social and political character of its inhabitants, is possessed by the reading Englishman. We are rather disposed to believe that the industrious author of this handsome volume has but an imperfect acquaintance with the literature—from official and other sources—on this important colony which is to be found in the libraries of this country.

The gold-fields of Victoria were opened in 1851, and probably, had it not been for the sudden development of the gold deposits of California, the auriferous beds of Clunes and Ballarat would have remained undisturbed for many years, notwithstanding their remarkable richness. Mr. Brough Smyth states—we cannot discover upon what authority—that, in the year 1788, it was announced that gold had been discovered in Australia, "but that statement was not credited." He again tells us that gold was found by a shepherd in 1849, in the Pyrenees, "but long before it was known to the settlers that gold was to be obtained, their servants collected it and sold it; but those who might have developed the fields, having no knowledge of gold-mining, nor knowing where they should seek for gold, did nothing."

It is quite true that, in the early days of the colony, men's minds were directed to another pursuit. They were too busy with sheep-runs to think much about gold-leads; but looking at the adventurous character of the colonial settlers and their servants, we cannot but think that "the discovery of small pieces of gold" would have induced them to seek for more. Before 1850 everything connected with the discovery of gold in Victoria is of an exceedingly hypothetical character, and the "it is said, gold was found in Clunes in March, 1850," has no real value in the history of the modern gold discoveries.

The cry of "gold, gold, gold," was echoed from California, across the ocean, to Australasia. Men's eyes were suddenly opened, and gold was found in New South Wales. From Melbourne men began to move off to Sydney, and

soon the numbers departing became so great that the storekeepers and the landowners, who saw a dismal prospect before them, felt that something must be done. In the month of June, in 1851, a committee was formed in Melbourne for the purpose of obtaining subscriptions, with which "to reward any person who should disclose the locality of a gold-mine or deposit," and the committee did offer a reward of 200 guineas for the discovery of a gold-field within 200 miles of Melbourne. This was followed by the most remarkable results, and on the 19th of November in the same year, the following estimate of the quantities of gold obtained was published:—

	Ounces.
In Melbourne Banks	27,000
In Geelong Banks	15,000
In Private Hands, Melbourne	5,000
In Private Hands, Geelong	3,000
In the hands of Diggers on the Gold Fields, or on the Road	17,000
	67,000

This quantity, it was stated, had been obtained in less than two months. Certain it is that, in 1851, 145,146 ounces of gold were exported from Victoria. This extraordinary discovery of gold, however, threatened to produce the most disastrous results, which were happily averted:—

"Men had forsaken their ordinary avocations; the shepherd had left his flock, the driver his team; lawyers had forsaken the courts; the merchants the counting-houses; the clerks their desks; and field labourers and artisans had departed without warning. There was no prospect of finding men to reap the crops, and it appeared certain that famine was impending. Absorbed in the pursuit of gold, all domestic and public and general duties were forgotten. And while it was certain that the miners would suffer severely from the want of provisions, there came amongst them a thing more terrible than famine. Crime flowed in amongst them as a strong stream. It became known that Van Dieman's Land had emptied itself, and that the flood was pouring into Port Phillip. Men walked warily in the day-time and fortified themselves at night. Each prepared himself for an encounter which he deemed inevitable; and those who had accumulated gold never went to sleep without the dread of being awakened by a savage murderer."

The Government, however, took prompt action. They organized, although it was done with difficulty, an effective police; and, at last, something like order was secured amongst the strangely mixed populations of the gold-fields, and the result has been the addition from Victoria alone of nearly 150 millions of pounds' worth of the precious metal to the world's wealth. Mr. Brough Smyth is justly proud of his country. He writes—somewhat poetically, it must be admitted—but very truly, as follows:

"Unlike most other countries where gold mining is the principal industry, the measure of our success is not to be gauged by our efforts. Immense sums have been expended in this country in the construction of roads, railways, and other public works. Large towns with fine buildings, good streets, and parks and gardens, well lighted and supplied with water from reservoirs of great extent, show that no small share of the wealth the mines have yielded has been profitably used in turning the wilderness into a habitable abode. Where but a few years ago the shepherd earned a scanty meal by protecting the flocks of the squatter,—where the wild dog howled and the emu stalked in quietness,—where the kangaroo listened and heard no noise to frighten him,—where the wild pigeon and the parrot made their nests,—we hear now the sea-like roar of hundreds of stamp-heads, and see the hills stripped of their trees, the streams diverted from their natural beds, and villas, and wide streets, and tall chimneys, and churches, and theatres. If there has been a profuse outlay, it has not been that of the spendthrift, but rather that of the wise, enlightened, and mayhap too liberal landlord, who delights in be-

holding his fields in a state of high cultivation, and the villages in his neighbourhood neat and well kept and orderly."

The rapid progress made in this colony since gold was discovered may be gathered from the following figures:—

	1851.	1867.
Population: Males	46,202	372,239
Females	31,143	287,048
Imports	£1,056,437	£11,674,080
Exports	£1,422,909	£12,724,427

Mr. Brough Smyth has gathered together in this volume of 644 pages everything which bears upon the mineral resources of Victoria; and it will be no fault of his if any future writer should echo his words, and say that the mineral character of Victoria is but little known in England. As Secretary for Mines for the colony of Victoria Mr. Brough Smyth had the means of securing the most trustworthy returns of each kind of mineral produce. As an Inspector of Mines for many years he had the opportunity of studying all the geological and physical conditions of the gold-bearing rocks, and of the alluvial deposits, and he certainly made the best uses of his opportunity. The results are before us. His 'Notes on the Modes of Occurrence of Gold and other Minerals' are full of thought, and indicate much painstaking observation. To the miners these must be of the utmost value. The processes of washing the alluvial deposits, and of mining for gold in the quartz veins of the gold-bearing rocks are fully and well described. The laws affecting mining interests, and indeed every point which concerns the business of mining, receive the most careful attention in this volume. In his section on 'Quartz Mining' Mr. Brough Smyth reviews all the hypotheses which have been put forward to account for the filling of the rock fissures, and for the occurrence of gold in them. The views entertained by Sir Roderick Murchison are especially examined, and in connexion with this examination an extensive series of observations are given, showing the relations existing between the depth from the surface and the auriferous character of the quartz veins.

Altogether this is a volume of considerable interest and value. In all respects it speaks most favourably for those concerned in its production. The printer and publisher, the map- and the wood-engraver, have done their work well, showing that the young colony of Victoria is in no respect behind the mother-country in its power of producing a thoughtful treatise, and of printing an elegant volume.

SOCIETIES.

ROYAL.—Dec. 9.—Dr. W. A. Miller, V.P., in the chair.—Dr. Gull was admitted into the Society. The following papers were read: 'Spectroscopic Observations of the Sun,' No. V., by Mr. J. Norman Lockyer.—'Researches on Gaseous Spectra in Relation to the Physical Constitution of the Sun, Stars and Nebulae,' Note III., by Dr. Frankland and Mr. J. N. Lockyer.—'On the Successive Action of Sodium and Iodide of Ethyl on Acetic Ether,' by Mr. J. Wanklyn.—'On Linear Differential Equations,' by Mr. W. H. L. Russell.—and 'Spectroscopic Observations of the Solar Prominences,' by Capt. Herschel, R.E.

GEOGRAPHICAL.—Dec. 13.—Sir R. I. Murchison, President, in the chair.—The Chairman referred to the last letter of Dr. Livingstone, dated May 30, 1869, at Ujiji, on the Lake Tanganyika. He observed: "Much as I regret to find that Livingstone had recently to contend with difficulties owing to the conduct of certain Arabs, it is for us to admire still more the indomitable resolution with which he was preparing to conclude his labours. 'As to the work to be done by me (says Livingstone) it is only to connect the sources which I have discovered from 500 to 700 miles south of Speke's

and Baker's with their Nile. Let us hope that this intended effort has been crowned with success. We must be prepared for the possible contingency that the waters of the Lake Tanganyika should be found not to flow northwards into the Albert Nyanza, but to be deflected to the west. In that case Livingstone will, I doubt not, follow these waters, and thus being led on, perhaps, to the Congo, we may once more be subjected to a long and anxious period of suspense."—A paper, written by Mr. George Hayward, and describing at considerable length Eastern Turkestan and the recent discoveries in that quarter, was then read. Sir R. Murchison said, in reference to the communication, "This gentleman, under great difficulties in the wildest and most inaccessible of countries, inhabited by Mussulmans, many of whom would have put him to death had they detected him making astronomical observations, has succeeded in admirably unravelling the natural features of a region hitherto most imperfectly known, and has fixed the latitude and longitude of places never before geographically surveyed and never before visited by an Englishman." Sir Roderick added that our rivals in the extension of geographical knowledge, the Russians, who have recently done more than all other people in delineating the true geographical features of Central Asia, view this opening out of Eastern Turkestan to our commerce with no jealous eye, but are quite content that we as well as themselves should trade with this new native power, which has consolidated itself since the Chinese have completely abandoned it. Western Turkestan, whether in Russian occupation or under Russian influence, promises to become a fruitful source of industry and commerce as soon as order is introduced into countries which have for many ages been a scene of turbulence and warfare.—Sir H. Rawlinson observed that it was owing to the investigations of such enterprising travellers as Mr. Shaw and Mr. Hayward that the vague apprehensions about the advance of the Russians on India were dissipated.

ZOOLOGICAL.—Dec. 9.—Dr. E. Hamilton, V.P., in the chair.—Prof. W. H. Flower, giving some account of the external characters of the Fin-whale (*Balaenoptera musculus*), recently stranded near Portsmouth, concluded with a sketch of the species of the Balænoïd or whalebone-producing Whales, which occur in the British Seas. These appear to be six in number: *Balæna Biscayensis*, *Megaptera longimana*, and *Balaenoptera musculus*, *Sibbaldii*, *laticeps*, and *rostrata*.—A communication was read from Surgeon Francis Day, 'On the Freshwater Fishes of Burmah.'—Mr. G. French Angus gave descriptions of twelve new species of Land-Shell belonging to different subdivisions of the family Helicidae, from the Western Pacific Islands.—Mr. P. L. Slater read a list of the Birds that had bred in the Gardens of the Society during the past twenty years. The total number of species enumerated in this list was 108.—Mr. Slater exhibited and pointed out the characters of two new species of Birds of the sub-family Synalaxinae, proposed to be called *Synalaxis curtata* and *Leptasthenura Andicola*.—Mr. R. Swinhoe read a paper 'On the Cervine Animals of the Island of Hainan, Southern China,' which he stated to be referable to three species, namely, *Cervulus vaginatus*, *Cervus (Panolia) eldi*, and a Rusine Deer allied to *Cervus hippelaphus*.—Dr. J. E. Gray communicated the description of a new species of Emys, living in the Society's Gardens, which he proposed to call *E. flavipes*, from an unknown locality.

ENTOMOLOGICAL.—Dec. 6.—Mr. H. W. Bates, President, in the chair.—Capt. Lang, R.E., Messrs. W. Arnold Lewis, J. Cosmo Melville, and Howard Vaughan, were elected Members; MM. Gustave d'Emery, of Pesh, l'Abbé de Marseul, of Paris, and Charles Oberthur, of Rennes, Foreign Members.—Prof. Westwood exhibited drawings and dissections of some remarkable forms of Chalcididae, and of several new genera and species of Pselaphidae.—Mr. F. Smith exhibited a larva-case, probably of an Eceticus, and some earth-cells of a species of Haliectus, brought home by Mr. J. K. Lord; the former from the plains of Mount Sinai, the

latter from Cairo.—Mr. Jenner Weir exhibited *Heliothis armiger*, bred from larvae which fed on the fruit of the tomato.—Mr. Albert Müller exhibited a photograph of a Coleopterous monstrosity, a specimen of *Pterostichus Prevostii*, with eight legs. The President read a letter from Mr. Edwin Brown, of Burton-on-Trent, respecting the locust exhibited at the previous meeting; it had been identified as *Acridium peregrinum*, a species distributed over a great part of Asia and North Africa, but not hitherto found in Europe.—The following paper was read:—'Note on *Boreus hyemalis* and *B. Westwoodii*,' by Mr. R. M'Lachlan.

CHEMICAL.—Dec. 2.—Dr. A. W. Williamson, President, in the chair.—The following papers were read:—'Remarks on some Points in the Nomenclature of Salts,' by Mr. H. G. Madan, and 'Results of the Analysis of Sea Water, performed on board H.M.S. Porcupine, July, 1869,' by Mr. John Hunter.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 14.—C. H. Gregory, Esq., President, in the chair.—In a paper 'On Ocean Steam Navigation, with a view to its further Development,' by Mr. John Grantham, the author traced the rise of ocean steam navigation, and showed that the route from Liverpool to New York was the principal field on which it was first fully developed. He stated that not one American steamer was now running between Europe and America. Some of the causes of this were to be found in the fact that iron ships, worked by the screw propeller, could alone be employed successfully, and that such ships in America were too expensive in their construction and in their working to enable them to compete with English vessels. The improved system by great-circle sailing, as recommended by Mr. Towson, of Liverpool, was described. The number of ocean steam-ships now working in connexion with this country was stated to be 364. A calculation was then made to show what might be expected if the trade with the East was in future carried through the Suez Canal. The author considered that in the voyage to Melbourne there would be no saving in distance or in time by way of Suez. The paper held out great prospects of advantage to England and British ship-builders from the immense changes that were apparently about to take place.

SOCIETY OF ARTS.—Dec. 8.—Henry Cole, Esq., V.P., in the chair.—The paper read was, 'On Prints and their Production,' by Mr. S. T. Davenport.

Dec. 13.—'On the Spectroscope and its Applications (Cantor Lecture), Lecture II,' by Mr. J. Norman Lockyer.

SYRO-EGYPTIAN.—Dec. 7.—W. H. Black, Esq., in the chair.—Mr. Bonomi read a paper 'On the Defacement of the Name and Figure of the God Amon on all Egyptian Temples, Obelisks, and Statues during the Reign of the Successor of Amunothph the Third, and the subsequent Restoration of both during the Reign of Rameses the Second.' Mr. Bonomi conjectures that the amount of skilled labour and expenses of scaffolding necessary to effect these changes prove that they were considered of great importance in a religious point of view; and he stated that there is scarcely a public or private collection of Egyptian antiquities in Europe that cannot furnish examples of it. The beautiful drawings and photographs exhibited by Mr. Bonomi, to illustrate the subject, enhanced the interest of his able paper.

PHOTOGRAPHIC.—Dec. 14.—Mr. Glaisher, President, in the chair.—The following gentlemen were elected members:—Messrs. F. Beasley, jun., W. Brooks, J. M. Burgess, F. Downer, E. Hyde, F. G. Lloyd, R. Leigh, A. Lewis, R. Potter, D. Scott, R. Slingsby, W. G. Stillman and J. C. Stodart.—The Secretary read a paper, by Dr. Van Monckhoven, of Vienna, 'On a new Artificial Light suitable for Photographic Enlargements.'

MATHEMATICAL.—Dec. 9.—Prof. Cayley, President, in the chair.—The Rev. Percival Frost was elected a Member.—Prof. H. J. S. Smith communicated a 'Note on the Focal Properties of two correlative Figures.' Mr. Tucker (Hon. Sec.) read a proof (by Mr. Crofton) of Gauss's Theorems and Napier's Analogies.—Mr. Roberts gave an analytical proof of two Formule due to Prof. Cremona, relative to the influence of common multiple points on the number of double points of a pencil or involution of curves, and applied the method to the determination of the order of the discriminant of a ternary form, when certain of the terms are wanting, viz. the form $(x, y)^n (x, z)^q$.—The President gave an account of his investigations on the centro-surface of an Ellipsoid (locus of the centres of curvature of the ellipsoid).

ANTHROPOLOGICAL.—Nov. 30.—Dr. Beddoe, President, in the chair.—Messrs. John Platts and A. E. Harris were elected Fellows.—Mr. J. M. Peeble was elected local secretary for Trebizond.—Dr. G. W. Leitner read a paper 'On the Shiná People, and on his Linguistic Discoveries in the Shiná, comprising the Chilisá, Ghilghitis, Astoria, Dareylis and Goris; in Arnyá, the language of Chitral and Yassen; in Khajuná, the remarkable language of Hunza; and in Nagry and Kalashá, that of the eastern ranges of Kafiristan.' The author entered at considerable length into a description of the manners, customs, religions and physical characteristics of the Shinás.

Dec. 14.—Dr. Charnock, V.P., in the chair.—Mr. C. Staniland Wake read a paper 'On the Race Affinities of the Peoples of Madagascar.'—The author maintains that the South African relationship of the Madecasses is supported by the verbal and grammatical affinity of the Malagasy to the Kafir and Hottentot dialects, which are shown to be related between themselves and also to the Polynesian dialects. Madagascar was probably the seat of man's primitive civilization.

BRITISH ARCHEOLOGICAL SOCIETY IN ROME.—This Society has recommenced its winter operations, and under unusually promising auspices. The first meeting was held on the 27th of November, at which 120 persons were present,—60 being subscribers; each subscriber being permitted to bring a friend.—Mr. Shakspeare Wood delivered the opening lecture, 'On the Discoveries recently made on the Palatine, and not noticed in any Guide-Book.'—On the following day there was an excursion to and a lecture in the Coliseum, which was largely attended, notwithstanding a pouring rain, which descended on the embryo savants.—On the 4th inst. a lecture by Visconti, 'On the Coliseum,' was read by the Rev. Mr. Shadwell; and afterwards a discussion took place as to the mode of extending the Velarium, and as to the places where the animals were kept, whether under the arena or in the vivarium, and thence brought in cages to the arena. To this latter opinion that distinguished antiquary, Maffei, inclined.

MEETINGS FOR THE ENSUING WEEK.

- MON. Asiatic, 3.
- Actuaries, 7.—'Rate of Mortality as Influenced by Length of Time assured,' Mr. Sprague.
- Social Science Association, 8.—'How may the Habitual Criminal Act be Improved.'
- Society of Arts, 8.—'Spectroscope and its Applications,' Mr. Norman Lockyer. (Cantor Lecture.)
- TUES. Horticultural, 3.—General Meeting.
- Statistical, 8.—'Report on International Statistical Congress of 1869,' Mr. S. Brown; 'House Accommodation in England and the Census of 1871,' Mr. R. H. I. Paigraue.
- Engineers, 8.—Annual General Meeting.
- Ethnological, 8.—'An Ancient Calvaria, assigned to Confucius,' Prof. Busk; 'Koords and Armenians,' Mr. Millingen; 'The Kitai and Kara-Kitai,' Dr. Gustav Oppert.
- WED. Society of Arts, 8.—'Recent Improvements in Small Arms, British and Foreign,' Capt. O'Hea.
- Geological, 8.—'Iron-ores and Basalts of North-east of Ireland,' Messrs. E. Tate and J. S. Holden; 'Skull of the Large Kimberidge Crocodilian,'—'Fragment of a Jaw from Kimberidge Clay,' Mr. J. W. Hulse; 'Structure of Sigillaria,'—'Animal Remains from the Carboniferous and Devonian of Canada,' Principal Dawson, of Montreal.
- Literature, 8.—'Antiquities recently acquired by the British Museum,' Mr. Vaux.
- THURS. Royal, 8.
- Antiquaries, 8.

SCIENCE GOSSIP.

The Cambridge local examinations commenced on Monday at thirty-one places. Of junior candi-

dates there were 1,299 boys and 314 girls, of seniors, 261 boys and 201 girls; making totals of 1560 boys and 515 girls.

The opposition to the appointment of Mr. Hayman as Head Master of Rugby School is more formidable than that with which Dr. Temple had to contend. Of the twenty-one Assistant Masters twenty have memorialized the Trustees for a reconsideration of the appointment. The chief reason they assign is, that Mr. Hayman sent in testimonials given him on former occasions, without having obtained the permission of the writers to employ them at the Rugby election, which is declared by the Head Masters of eight or nine of the chief public schools to be unusual and objectionable. As the success of the school depends almost entirely on the Head Master and the cordial co-operation of his subordinates with him, the crisis is evidently a grave one both for Rugby and the country.

At the Rev. Mr. Rogers's Middle-Class School, which offers to nine hundred boys, at the rate of four guineas per annum, what its founders wish to be a first-rate education, Latin is expressly excluded. The report of the official examiner deals with various improved methods, and bestows great praise on the managers. One chief difference of opinion is as to the teaching of French. The Head Master, the Rev. Mr. Jowitt, like some other Head Masters who patronize French, insists on teaching the language by means of Englishmen (!), affirming that the boys get on better with Englishmen than with Frenchmen, and that talking French with an English accent is a matter of no importance.

Another meeting was held on Monday last, in the Lord Mayor's Parlour, at the Mansion House, at which the representatives of the principal city companies were present to discuss with the trustees of the Middle Class Schools the aid which might be afforded to the schools for elementary scientific instruction. The present and past Lord Mayors, Dr. Lyon Playfair, M.P., Mr. Freshfield, Mr. Gassiot and others took part in the conference, but no definite form of assistance was resolved upon.

The Ethnological Society's meeting on the 7th was, in reality, an assemblage in relation to its Committee on the Conservation of Prehistoric Monuments. Lieut. Oliver's Report on those of the Channel Islands was minute and complete, and showed the extent of these remains in the district. The discussion, of course, diverged to the monuments themselves, in which some leading ethnologists took part; but there was a practical turn in the Report and discussion. It appears that the Royal Court of Guernsey has already intervened on public grounds, and it is proposed, by the intervention of the Committee, to extend this action. It is hoped that greater facilities may also be given for making such monuments heir-looms.

With the increasing favour of prehistoric studies in Paris, not only the new Société d'Anthropologie is meeting with encouragement, but the old society is constituted as the Société d'Ethnographie, and is publishing its journal.

The landowners of Bengal are in a great state of indignation at being threatened with an education. Ignorance they consider to be an hereditary privilege of the peasantry, and are most unwilling to deprive them of it at the cost of an assessment. The Governor General is, however, firm.

Numismatists must be on their guard against a large supply of forged two-dollar gold pieces of Chile. They are all of the year 1858, and the best test is a badly-executed inscription. There are some of a yellow colour and some copper colour. They are of short weight, so as to yield 40 per cent. profit to the coiners. The yellow coins contain 0.462 of gold, and the others 0.689. They resist the aquafortis test.

The *Pharmaceutical Journal* for the month has a learned and interesting article, by Mr. D. Hanbury, on Official Manna. This substance is chiefly obtained from Calabria, Apulia and Sicily, from certain species of ash, which are natives of those places. But although the ancients knew the species of ash supposed to yield official manna, and

describe different kinds of manna, it would appear that they did not know the official manna of southern Italy and Sicily. At least, Mr. Hanbury quotes a series of writers on the products and exports of Sicily and Southern Italy, amongst whom no mention is made of manna and the manna-ash until we come to those of the fifteenth century; and, finally, he quotes from Marino Spinelli, 1562, in proof that in that writer's day the method of procuring official manna by incision of the trees yielding it was first used. We may observe that the word "manna" is Arabic, and signifies primarily any sugar-like exudation that appears on plants, or, indeed, anywhere, *as if from the skies*, i. e. heaven. Then the word was applied to certain substances looking like manna, as refuse frankincense; and to sweetish things, as the pulp of the *Cassia fistula*. The Jews, we believe, have a curse against the man who discovers the secret of manna!

FINE ARTS

WINTER EXHIBITION OF THE INSTITUTE OF PAINTERS IN WATER-COLOURS.

THIS is a better exhibition than its fellow of last year. It is evident these later annual displays, like those of the older Society of Painters in Water-Colours, are ceasing to be collections of studies and sketches and becoming more like the gatherings of the summer season in containing pictures upon which much labour has been expended. There is nothing to be lamented in this change; but the time has almost come for abandoning the title, which distinguishes them as "Exhibitions of Studies and Sketches." Of more than four hundred examples here not fifty are less worthy to be called pictures than others which the artists produce. The distinction being lost between these and the summer gatherings, the standard of criticism for the former should be shifted, and we must judge their elements by severer tests than those which were formerly apt.

Although superior to its immediate forerunner, the character of this gathering is due rather to the general level of its contents than to the extraordinary value of any considerable number of pictures. We note too with pleasure the absence or the suppression of a certain proportion of that meretricious class of drawings which was nowhere to be found in such abundance as in the gallery of the Institute: these works are produced by an unfortunate union of the inspiration of the theatre with the skill of the French plumb-line painter; their stage exaggerations recall the be-tinselled "characters" of juvenile art; their tawdriness is unmanly, their sentimentality like that which is so often ascribed to "boarding-school" girls. "Rosa Matilda" would be a virago in the class to which Mr. Augustus Bouvier's subjects belong, yet she at least was virtuous; whereas the flimsy, leering, languid sensuousness, the crudeness of Mr. Jopling's art is obvious in that female figure which is named *Dolce far niente*, and numbered 182,—the, to us, hideous figure of a red-haired girl! The graceful trivialities of Mr. Absolon are redeemed by something of Arcadian innocence, but they are not antidotal to the luscious affectations of Mr. Bouvier, or the coarseness of Mr. Jopling's production.—One knows not at which to wonder most, the inanity of Art in the hands of Mr. Tidey, whose *Dolly and Daisy*, and *Night and Day* match in silliness with his *Medora*, or at the extra-melodramatical achievements of Mr. Corbould, whose heroes are washed and polished to a wax-worker's ideal, and whose ladies seem moulded in sugar and daintily painted. The differing sentiments which these four members' productions express are not more removed from each other than the respective technical powers of the artists. It is the melo-dramatic and pretending motif of Mr. Corbould which moves the gorges of artists and critics: and not the less powerfully is this done because the dexterity and forthright craftsmanship of the designer are undeniable, and in some respects admirable. Mr. Absolon's exceedingly innocent productions offend no tastes but those of men who are in love with truthfulness in senti-

ment and execution; yet he has dashed out not a few pretty pictures, and charmed many an uneducated eye. There is a public which enters heartily into the peculiar qualities of Mr. Bouvier's works, and his pictures may possibly hang on walls with others of bare-legged, bare-bosomed and far coarser, if not more sensuous, meretricious; yet here and there appear in them the fruits of a sense of beauty in features, of grace in attitudes, and, however faint, signs of love for colour are not unknown in his niminy-piminy virgins. Mr. Tidey has ambition; he never condescends too low: some observers may like his females with upcast eyes, but the theatrical designs are pure, if they are not strong. Above all, he shows feeling for largeness of style, which is no small thing. But in that class of specimens of Mr. Jopling's tastes and powers, of which in "*Dolce far niente*" we surely see the last, are none of the merits of the above; while all their faults are vulgarized and sensationalized. For happier examples of Mr. Jopling's skill, and, let us hope, truer reflexions of his tastes, we must turn to several not unpleasant landscapes which are here—*The King's Head Inn, Cookham* (161), *Malt-Kiln* (164), &c.

Among the admirable pictures are those of Messrs. J. Fahey, whose progress is remarkable, T. Sutcliffe, whose best work is before us, G. Kilburne, C. Green, D. H. M'Kewan, J. Mogford, E. G. Warren, H. G. Hine, J. D. Linton and J. H. D'Egville. The present respective positions of these, as compared with those they formerly held, are not the same; thus Mr. Warren is no longer pre-eminent, and Mr. Kilburne has, for the time only let us hope, fallen back.—Mr. Hine may find it only temporarily profitable to apply his poetic taste and powers closely to one class of subjects.—Let us consider Mr. Fahey's capital *Blackgang Chine* (281) as first of those which are admirable. This is a grand drawing, and, with some hardness, gives the dipping strata of the cliffs and the many folds of the bay with great power: a rich, solid, bold, yet sound and honest piece of work, which exhibits a fine sense of atmospheric effect and aerial space. On the *Glacier de Miage* (54) is not so solidly wrought as the last, but the lighting of the broken fields of ice and snow has been carefully studied: this picture is very broad. *L'Aiguille de Peteret, Courmayeur* (166), is a dashy and effective sketch.—Mr. Sutcliffe is one of the most original, as well as the least obtrusive, of water-colour painters; greys, deep and sober greens, and blackish tints, most frequently express his ideas, for he is of the few who see the sentiment of a landscape. He finds that sentiment in mists driving among pines on barren moors, and over lichenous rocks, where the herbage seems to shiver, and where

—the chill rain begins at shut of eve
In dull November.

These are the effects, the times and places of his thoughts. Limited as these materials seem, the power of the thinker who deals with them is shown in his avoidance of manner and self-repetition. Critics have long desired that a picture by Mr. Sutcliffe should be prominent in this Gallery; at last such is the fortune of his large but oddly-entitled "*Sketch*" (329)—a fine and pathetic picture of fir-trees growing in a stony place—a grey, sober and grand work, where rare art has been employed in disposing the boughs of the trees, their trunks, and the atmospheric effects, and in imparting thoughtfulness and mournfulness to the elements of a design—for such it is—which expresses such force of poetry as we rarely find.

We shall henceforth take the pictures in their order on the walls, grouping each artist's works. Mr. M'Kewan's *The Old Road, Dolwyddelan* (6), the *Sarn Helen* of antiquity, is richly and dextrously painted. Passing two pleasing landscapes by this artist we come to an interior of *The Leicester Gallery, Knoke* (62), a charming study of the paneled room and its pictures, with a vista of another chamber. This, though a little flimsy, is expressive of air, rich in colour, and happily diverse in rendering light and textures. Above the *Machno Falls* (236) is telling, expressive and bright. No. 286, *King Charles the First's Bedroom, Knoke*, is hardly inferior to *Leicester Gallery*.—*The Maestre*

Rock, Dartmoor (7), by Mr. P. Mitchell, is thinly painted but capably handled, and very like nature, so far as it goes.—Mr. J. G. Philp's *Inys Dodnan*, (16), Cornish coast, a holed rock and its fellows, has capably-rendered motion and colour of the sea. *Silvery Sunshine in Autumn* (136), a view of the sea from a headland, with waves rippling in veiled light, and great cone-like rocks protruding in the nearer surf, is a very telling drawing, which lacks only the exquisite delicacy of the effect in nature. Several other Cornish drawings by this artist should be looked at.—Mr. Rowbotham is essentially a dextrous rather than an able draughtsman: hence we are rarely called on to refer to his works; but, although not less showy in style than before, his *Study of a Barge, Charlton* (22), a Medway lighter aground on a sandy beach, deserves a word of commendation for its extremely happy treatment and foreshortening; it is rather flimsy.—There is humour in Mr. J. Mahoney's *Subtraction* (23), one boy looking over the shoulder of another and copying the "sum" which is on his slate: this work is painty and rather opaque.—Mr. Carl Werner is the Mr. Carl Haag of the Institute. Their subjects are for the larger part the same; they work in the same artificial manner; thus, the stones of the *Fountains at Corio* (44), here, are not more like to nature than those of Mr. Haag's drawing-room sketches with Oriental names. There is something very quaint in the figure of the huge crocodile which hangs above the fount here. The interest of a sketch such as this, which has not a shadow of a pretence to be pathetic, lies entirely in its verisimilitude. Now, what likeness to truth is there in these cork-like walls, this mono-chromatic sky, these bald and toneless sands? It would seem that there must be something in Oriental landscape, as employed for popular Art, which leads painters whose technical principals are not very severe, or whose artistic sensibilities are not profound, to produce fancy sketches and, pictorially, to state the thing which is not; or was the example of David Roberts so potent that few fail to follow in his errors? The thing to be lamented is that, while departing from or rather ignoring Nature, painters of this class not only fail in pathos, but do not make pictures. One might spare even the beautiful aerial tones of Pannini's architectural works, and their wealth of colour; the Dutch painters of church interiors often wrought finely with subjects which, compared with those of Roberts and his order, were as barren of pictorial elements as the productions of the latter are devoid of expression and sentiment; yet the Dutchmen—De Witte and Peter Neefs the elder, for examples—to say nothing of Rembrandt, De Hooghe, Teniers, Jan Steen, and others—never failed in Art; so while we do not need the finish of Pannini, or the glow of the greater powers, or the sentiment of Piranesi the engraver, yet we cannot spare both pathos and art at once, and accept as aesthetically valuable the mere dexterity of old-fashioned and the shallowness of modern drawing-masters.

A child and lady under trees in a garden afford a subject to a drawing by Mr. Kilburne, which he styles *A Shady Corner* (51), a pleasing work, though rather hard. His *Loitering* (104), a girl with a book, seated at a stone stile, with a sunny landscape background, is charming. *Penberth Cove, Cornwall*, (130) a girl on a rude bridge over a brook, is unpleasing because of its lack of grace in composition and its hardness.—*May Day* (53), by Mr. C. Green, a procession of chimney-sweepers, is very cleverly treated and attractive, despite its inherent vulgarity. The humour of the design is rather artificial, and the figures, although characteristic of the subject, lack vitality of expression.—*The Armourer* (66), by Mr. A. Gow, such a man standing by a window and polishing the blade of a sword, is pleasing, bright and full of action. Its painting is rather thin, so that the picture lacks force.

Mr. Mogford has many admirable landscapes. Of these the most interesting are *Noon, near Seaton, South Devon*, (67)—a range of limestone cliffs—which forms a bay; a bright and solidly-painted work; and *Coming Ashore, Sunrise*, (116)—a boat at the moment of grounding. The latter

is charming in its delicate pearly greys, and faithful in rendering the purple shadows which are apt to the effect. *Mont Orgueil Castle, Jersey—Moonrise*, (171) is contrasted in its effect to the last, and equally excellent. *On the Yorkshire Coast* (272) is both effective and delicate. *Under the Walls of Elizabeth Castle, Jersey*, (319) is remarkably brilliant and truthful, but rather hard: see also *An Autumnal Sunset, Holywell Bay, Cornwall*, (178) which is very powerful.—No. 71, *Study of Water Plants*, the margin of a river, is not a little pallid, yet the chief objects of the drawing are capably drawn by Mr. J. C. Reed.—Mr. Roberts's *Juliet's Nurse* (75) gives the ordinary rendering of the theatre with much skill and completeness.—Mr. W. Bennett's *Sketch of Royal Oaks, Windsor Forest*, (79) seems to deal only with the ghosts of great trees, so completely does it lack true modelling and rich colouring.—*The Lake of Lucerne* (91), by Mr. W. W. Deane, renders with ample poetical feeling the bluish levels of the lake; the surrounding mountains are veiled, but not hidden, in vapours. A very charming picture. We select this work to represent the skill of the painter, and we commend all he has here to our readers' notice.—Mr. E. G. Warren painted a vista of beeches with a rich autumnal sunset effect, and leaves falling, as snow-flakes will ere long fall in the scene. He very aptly named the picture "*Whispers of Winter*" (100); the result is before us in a work which sustains but will not increase his reputation. It is solidly modelled, drawn with uncommon skill, and as pathetic as the subject demanded; yet the execution is a little painty and opaque where clearness and depth of tones were desirable,—for example, in the sky and more distant landscape.

Mr. J. D. Linton is an artist in all respects: his pictures lack no fine quality of execution; his sketches are full of spirit. Of these we commend *The Student* (108)—a lady seated at an easel; *The Study of a Head* (421) and *The Study of a Head* (422) are capital. In execution, *Maud* (324) is equally admirable, but not so well defined in character as we wish.—Mr. Hine's many drawings are as enjoyable as ever. *On the Beach, Great Yarmouth* (115), is deliciously grey; *The Coast-Guard* (208)—a view over the sea, and a range of downs in front, dimly lighted by a sinking moon. This work is full of poetry and exquisitely true. No. 308, *At Wareham, Dorsetshire*—a flat country, with great willows growing near a cottage,—a simple and very homely subject,—is treated with so much breadth, refinement and fidelity, that all students will rejoice in it; see also *Near Southwick, Sussex* (336)—a masterly and delicate study, of which the grey tones are perfect. *The Common, Littlehampton* (417)—a sketch of low shore in hazy light, with vapours obscuring the horizon, equals anything Mr. Hine has produced,—which is saying all we can say.—Mr. G. Shalders's *Studies* (259) of the heads of sheep are very sheepish. His *Sleepy Hollow* (295)—sheep crouching beside a hedge—gives the expressions of the creatures perfectly, and is not without humour; but the landscape is rather chalky and weakly handled.—Mr. Luson Thomas's *Sketch of a Gateway, Knole* (265), shows first-rate execution.—In concluding, we call attention to the following: Mr. Leitch's *Sketch of a Brickfield* (289), Mr. Mapleton's *Medhurst Common* (306), Mr. Whympers's *Basaltic Rocks, &c., Dunstanborough* (338), Mr. G. Bach's *The Synagogue at Prague* (342), Mr. D'Egville's *Desenzano* (361), an exquisite picture,—Mr. C. Green's *Sketches* (403), and *In the Wood* (412), by the same; both very pleasing examples.

FINE-ART GOSSIP.

ON Wednesday night the members of the Royal Academy elected Mr. Sant to the dignity of R.A.

The annual distribution of medals to students of the Royal Academy took place on the evening of the 10th inst., at Burlington Gardens; the first occasion of the kind in the new buildings of the Royal Academy. The President pronounced a lengthy discourse, which, in substance no less than in delivery, painfully showed that whatever may be the case with Sir F. Grant as a portrait-painter, he has not surpassed Reynolds, his official prede-

cessor, in elocution and literary power. With the exceptions of the historical painting and group in sculpture, the works on account of which medals were bestowed were hardly so meritorious as usual. For the best historical painting,—the subject, 'Ulysses and the Nurse,' the gold medal, books, and a scholarship of 25*l.*, to Mr. F. T. Goodall; for the best historical group in sculpture, 'Hercules strangling Anteus,' the same prizes to Mr. T. Brock. A gold medal and books were awarded to Mr. H. Montford, in the same class. For the best design in architecture, a theatre, the gold medal, books, and a scholarship of 25*l.*, to Mr. H. L. Florence. For the best landscape, a coast-scene, 'After a Storm—Dawn,' the Turner gold medal, to Mr. W. L. Wyllie. Silver medals were awarded, for a copy in the school of painting, to Mr. W. Gadsby; for a drawing from the life, to Mr. F. T. Goodall; another, for the like, second, to Mr. F. G. Cotman; for a model from the life, the second medal to Mr. T. Brock; for drawings from the antique, first, to Mr. W. E. Miller; second, to Mr. H. Goodall; third, to Mr. W. L. Bromley; for models from the antique, first, with books, to Mr. W. White; second, to Mr. F. Winter; third, to Mr. R. Stocks; for the best restoration of the 'Torso Belvidere,' to Mr. W. White; for the best architectural drawing of the garden-front of Bridge-water House, the silver medal and books, to Mr. M. M. Glover; second, the medal, to Mr. G. S. Rees; the one-year travelling studentship in architecture to Mr. H. L. Florence; the two years' travelling studentship in sculpture to Mr. H. Wiles; the 10*l.* premium for a drawing executed in the antique school during the year to Mr. H. Goodall.

Knowing how often it is desired to identify pictures which have been exhibited at the Royal Academy and elsewhere, we suggest that records of works which may be so displayed in future should be made, by means of photographic views of rooms in public galleries, with the paintings on the walls. These representations might be given separately of each side of a room, and so comprise sufficient transcripts of all the works. All students know how interesting are the pictures of galleries, with their contents, which have been painted by certain artists, such as those which depict the old Royal Academy Exhibitions at Somerset House, in which we have memoranda of many now famous paintings in the places which they occupied for the time. The Royal Academy might well, and at no great cost, cause such views to be taken. These could not fail in being valuable in years to come. The carbon process of photography insures permanence for such representations. How valuable would be a complete series of such photographs if taken from the first of the Academy gatherings! The nearest approach to such a thing is to be found in that large collection of engravings from pictures in the Royal Academy with which Mr. Anderson illustrated the set of Catalogues he presented to the Department of Prints and Drawings in the British Museum.

The Index to the Report from the Select Committee on the New Law Courts has been published, according to the Order of the House of Commons, of July 30 last.

A friend rebukes us on account of a slip of the pen (*Athen.* No. 2196, p. 708, col. 1, line 42 from foot), in consequence of which we wrote of William Daniell, R.A., as "the architect"; of course, we should have completed the latter word, and added to it by writing "the architectural painter." Thus he was commonly described, on account of his frequently introducing architecture to his pictures. He is properly described as a landscape painter, and his works are well known; also those of his uncle, Thomas Daniell, another R.A. The slip occurred in our analysis of the Royal Academy at regular intervals of time since 1801, in which William Daniell's name was introduced because, being elected R.A. in 1822, i.e. after 1821, a year by which it was convenient to mark a stage in Academical history, and dying in 1837, he would not otherwise have been taken into account at all, as the stage next to 1821 was marked at 1841.

Mr. W. B. Scott has sent for exhibition in the rooms of the Burlington Club, Piccadilly, a very

interesting collection of engravings. These refer to (1) the forerunners of Albert Dürer, a master whose works Mr. Scott studied ardently while preparing his recently published 'Life of Albert Dürer.' These forerunners are represented by Israel van Meckenem, Boekholdt, Jacob Walsh, or "The Master of the Caduceus," and their contemporaries. The second class of artists is represented by works of those who lived in Dürer's time—Lucas Cranach, Lucas van Leyden, Claas, &c. The third class comprises pupils of the Nürnberger, the Behams, Aldegrever, Brosamer, and others.

In the rooms of the Society of Arts, Adelphi, may be seen a large and interesting collection of prints, collected by Mr. S. T. Davenport, to illustrate the various processes of engraving and its allies, colour-printing, lithography, photography, &c., as used in England, and, to a certain extent, on the Continent. On the 8th inst., Mr. Davenport's discourse on the subject of his labours was read before the Society of Arts and its visitors. Beginning with brief references to the transcribing and reproductive arts, towards which his attention has been directed, as practised in antiquity, this excellent and popular essay dealt with the processes which were followed in England in the eighteenth century, and with Vertue and Hogarth as the artists from whom modern practice sprang in the country. For the sake of brevity, doubtless, Mr. Davenport omitted to refer to Elstrake, W. Marshall, E. Glover, Faithorne, R. Vaughan and others, all of whom were engravers on metal and Englishmen of the seventeenth century who in hundreds of engravings illustrated books with portraits and subject-prints, many of which, as students know, are of admirable quality, not mezzotints, but line engravings, and produced at least a century before Vertue illustrated 'Rapun.' Mr. Davenport dealt rather with the history of processes than of Art, and gave a succinct account of the former, which, in addition to historical matter, was especially interesting when he treated of photography and its various modes, including photogalvanography, Woodbionity, autotype, photolithography, as practised by Mr. Griggs and others, the prototype of M. T. du Motay, M. Arosa, and above all, the Albert-type, so named from its inventor Herr Albert. The paper concluded with a capital analysis of the various modes of producing prints. We commend to our readers' studies the collection of illustrations to this discourse,—a collection upon which Mr. Davenport has expended great care and much labour. The illustrations of modern reproductive processes give value to the whole.

At Mr. Gambart's Rooms, King Street, St. James's, may be seen a picture which Mr. Holman Hunt painted recently in Florence. This shows the three-quarter figure of a young lady holding a lute, and represents Bianca, in 'The Taming of the Shrew,' act iii. scene 1, when, in answer to Hortensio, she says—

Why, I am past my gamut long ago.

The lady stands, and, with her head bent forwards and a little sideways, looks archly, as if at her suitor and would-be instructor. She is clad in a richly-decorated white dress, which is open at the bust, where a Bertha of ancient point lace is used as a covering; a high ruff rises at her throat and goes about her head, so as to relieve the face by its brightness: its strongly reflected light falls upon her features with fine effect. The attitude of this figure is full of spirit and character; the expression is thoroughly apt and very finely rendered. In its execution, this work approaches the solid, powerful, and elaborate picture of 'Isabella,' which was exhibited not long since at the same place. Its brilliancy needs only to be seen to be admired; its handling is masterly and as firm as that of any work by Mr. Hunt, who never painted better in these respects than when he produced the lace and jewels of this example. As a study in colour and lighting the work is a model.

Sir Seymour Fitzgerald, the Governor of Madras, has given a lecture on the Fine Arts in India to educated natives, at the Evangelistic Hall, Madras.

MUSIC

THE ORATORIO CONCERTS.—MESSIAH.—The Christmas Performance will take place at St. James's Hall, on TUESDAY EVENING NEXT, December 21. Madame Rudersdorf, Miss Delmaine, Mdlle. Braddell, Mr. Vernon Rishy and Mr. Lewis Thomas. Full Band and Chorus of 350 Performers. Conductor, Mr. Barnby.—Stalls, 10s. 6d.; Balcony and Area (numbered and reserved), 5s.; Balcony, 3s.; Area (not numbered), 1s.; at Novello's, 1, Berners Street, and 35, Poultry; the principal Music-sellers; and Austin's, St. James's Hall.

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa.—THE THIRTY-EIGHTH ANNUAL RE-PELITION CHRISTMAS PERFORMANCE OF 'THE MESSIAH,' on THURSDAY NEXT, December 23. Principal Vocalists: Mdlle. Sinico, Madame Santon-Dolby, Mr. Vernon Rishy and Mr. Santley. Solo Trumpet, Mr. T. Harper.—Band and Chorus, on the usual complete scale of these Performances, will consist of 700 Performers.—Tickets, 3s., 5s. and 10s. 6d., at the Society's Office, No. 6, Exeter Hall.

NOTE.—THE LAST PERFORMANCE this Christmas of 'The Messiah' by the Sacred Harmonic Society.

CONCERTS.—Mr. F. H. Cowen's Compositions.—The precocity of musicians is proverbial. All the greatest composers have shown at a very early age in what direction their power lay. As soon as they could crawl their way to a musical instrument they imitated the melodies they heard, and very soon began to invent themes of their own. Of all talents that of music is soonest developed. Nevertheless, there is a well-founded distrust of prodigies. The majority are over-worked in their youth, and ever afterwards they reap nothing but the bitterness of disappointed hopes. We have reason to rejoice whenever this too common experience is unverified; and we are therefore glad to record the strong impression left by the first hearing of Mr. Cowen's new works. The prodigy-pianiste has suddenly appeared in the light of a composer of already-proved skill, and of distinctly-suggested promise. To bring out a new Concerto and a new Symphony on the same evening was to court criticism in somewhat defiant fashion; but the great ability exhibited went far to justify the author's self-confidence. The Concerto abounds in effective pianoforte passages, and the last movement is well put together; but the work gives no sign of the fancy unfolded in the Symphony. Reminiscences of M. Gounod are to be traced, but this fact simply proves that Mr. Cowen is a hero-worshipper. The first movement, again, is too much prolonged, the climax being constantly postponed; but here the youth has followed in the well-trodden footsteps of Beethoven. The *allegretto* pleases us most; the themes are singularly graceful, the echoing passages for string and wind are cleverly contrasted, and there is originality in some of the devices. Altogether, the work is full of promise. Mr. Cowen played in his Concerto, and conducted, with a clear and decided beat, his Symphony. The remainder of his concert was unmarked by anything worthy of note.

Mr. Sullivan's 'Prodigal Son.'—The first performance in or near London of the oratorio brought out at the Worcester Festival was completed under various disadvantages. The principal tenor part was written expressly for Mr. Sims Reeves, who on Saturday was unable to appear, while the soprano part, originally sung by the powerful voice of Mdlle. Tietjens, was assigned to Mdlle. Vanzini, a lady of much intelligence, but of slender vocal means. These drawbacks will not, we trust, retard the general acceptance of the work, for there is much in 'The Prodigal Son' which ought to be heard, and heard again. It can never appeal powerfully to the sympathies of those who care only for dramatically treated subjects. But the pure devotional feeling which animates the work will, independently of its masterly writing, commend it to all who appreciate the successful compassing of a high ideal. Even had we not very recently commented on Mr. Sullivan's oratorio, we should not make the performance under notice the theme of a lengthened review. We prefer to wait until the work is more satisfactorily given. It should, however, be stated that Madame Patey, who undertook the contralto music for the first time, sang with admirable taste, and that Mr. Santley gave all the bass music, especially the dramatic air descriptive of the father's joy in his Prodigal's return, with magnificent effect. Finer singing can scarcely be imagined. The choruses were all excellently sung. The unhesitating decision with which every point was taken up must be pronounced remarkable in so large a body of

executants. The task, moreover, was by no means light. To take but three examples: the opening chorus, 'There is joy in the presence of the angels of God,' with its placid and soothing first theme, its well-contrasted second subject on the words 'Like as a father pitieth,' treated as a *fughetta*, and its tenderly-conceived *coda*, with its 'dying fall,' 'And God shall wipe away all tears,' suggested unconsciously perhaps, by Mendelssohn's 'He watching over Israel'; the 'revel' piece depicting the prodigal's reckless way of life, a happy illustration of 'laughter in the throat of death'; and the highly-elaborate chorus, 'O that men would praise the Lord': these all tax severely the capabilities of average choristers. The last-named "number" is by far the most ambitious, and, to our thinking, the most successful in the work. The "canon on the ninth," that opens the middle movement, is as effective as it is ingenious; while the *fugue* that follows has several very fine points. All after this is anti-climax. Should Mr. Sullivan make any alterations he would do well to reconsider his treatment of the meeting between the Prodigal and his father; the duet embodying this, the culminating incident of the story, being the weakest "number" of the work. The Oratorio was preceded by the thoughtfully and grandly-developed overture 'In Memoriam,' Mr. Sullivan conducting both works himself.

Sacred Harmonic Society.—'Deborah' is so seldom heard that its revival last week excited much interest. Unfortunately, the Oratorio had been very imperfectly rehearsed, and the shortcomings of the chorus-singers were betrayed in Handel's comparatively unfamiliar music. The work should be repeated as soon as may be. How gloriously Sir Michael Costa's pupils sing when they know every bar by heart was shown at the preceding concert, when the incomparable choruses in 'Israel in Egypt' were thundered out with a heartiness that thrilled the listener as with a new experience of the majestic power of music.

At Monday's Popular Concert, the last before Christmas, Madame Norman-Néruda again proved in Mozart's quintet in G minor, that a woman can be as deeply imbued as a man with the spirit of a great master. There was genuine poetry as well as genuine feeling in her reading of the exquisite *adagio*. The well-known Kreutzer Sonata, wherein she was associated with Mr. Halle, was less satisfactory. The Concerts will recommence on the 10th of January.

MUSICAL GOSSIP.

AN overture by Mr. Henry Gadsby to a Cantata on the subject of 'The Golden Legend' is to be played for the first time to-day at the Crystal Palace.

The examination for the "Potter" and "Westmorland" Scholarships is advertised to take place at the Royal Academy of Music, this day.

The Christmas performances of the 'Messiah' have set in with seasonable severity. The Sacred Harmonic Society were first in the field, and gave the sacred Oratorio last night. This afternoon it will be performed, with Mdlle. Nilsson, at Exeter Hall; on Tuesday next at St. James's Hall, under Mr. Barnby's direction; on Wednesday at Exeter Hall again, by the National Choral Society; and on Christmas Eve, again, at St. James's Hall. To listen to the 'Messiah' has come somehow to be looked upon as equivalent to attending a religious service. And how much more eloquent it is than the majority of sermons!

Saturday evening orchestral concerts are about to be given at Exeter Hall. Symphonies are included in the scheme, and capable singers, Madame Sinico, Madame Monbelli, and Mr. Santley for instance, are engaged. Herr Wilhelmj, an excellent violinist, who has not been in England for some years, is also announced. Saturday has been chosen for the behoof, so says the advertisement, "of the many thousands who are free from business on that day." But, is it not a pity that the only orchestral concerts during the winter months will take place on the same day,—at the Crystal Palace during the afternoon, at Exeter Hall in the even-

ing? The latter are to commence on the 8th of January.

It is now stated, in contradiction to the report quoted last week, that Mlle. Reboux, a young lady who sang prettily in M. Gounod's 'Mirella,' at Her Majesty's Theatre some years ago, is engaged for Drury Lane, in place of Mlle. Marie Roze. When the latter singer was about to sign her compact with the English manager, the *impresario* of the Grand Opéra stepped in, so says rumour, and engaged her for three years.

Some readers may possibly like to know that M. Auber's 'Rêve d'Amour' will be produced on Monday next.

M. Offenbach is the very "Wandering Jew" of music. Having just brought out 'La Princesse de Trébizonde' and 'Les Brigands' in Paris, he is going to Nice to write a new act of 'Robinson Crusôé,'—why not re-write it entirely? or, better still, destroy the score?—thence to Vienna, to produce the second-named piece at the theatre An der Wien, and 'Vert-Vert,' one of his gayest effusions, at the Carltheater; and thence to Darmstadt, to superintend his 'Robinson Crusôé.' At first sight, it seems strange that M. Offenbach should be especially popular in Germany, but the secret is doubtless to be found in the natural desire to escape from the Music of the Future at any price. The Germans unquestionably take a deep interest in 'Rheingold,' but they delight in 'Orphée aux Enfers.' Herr Wagner's fanatical disciples would probably read the phenomenon by the light of the saying: "The nearer to Rome the further from God."

Schumann's 'Paradise and the Peri,' although well performed at the concerts now given at the Italiens, did not catch the fancy of the audience. No other result could have been anticipated. It is only by admirers *quand même* that so unequal and so tedious a composition could be enjoyed. To such people a rebuke has just been administered by the widow of the composer. A "Société Schumann" is being founded in Paris for the playing of chamber-music, and the promoters applied to Madame Clara Schumann for her sanction to their assumption of the title. To this application the lady replied in words which are worthy of being quoted: "Cependant," she continues, after expressing her gratitude, "je dois vous avouer que, même quand il s'agit d'augmenter le nombre des personnes qui peuvent s'intéresser aux compositions de mon époux, je n'aime ni une apparence d'exclusivité vis-à-vis des autres compositeurs, ni celle d'une propagande trop zélée."

A new musical journal, 'Le Télégraphe,' has just been started in Paris, under the direction of M. Maurice Strakosch. It promises "dire vite, dire juste, dire vrai"—three objects frequently ignored by French journalists. We shall observe with curiosity how far practice agrees with profession.

Whistling, the music-publisher, whose catalogues are fully appreciated by those only who have had reason to deplore the want of information in every department of musical bibliography, died on the 25th of November at Leipzig, at the age of 57.

The opening night of the Italian Opera Company at Calcutta was a success, and the company is considered unusually good.

DRAMA

GAJETTY.—Mr. Toole has made his first appearance at the Gaiety Theatre in a piece composed expressly for him by Mr. H. J. Byron. 'Uncle Dick's Darling' is a slight and agreeable play, enclosing within a comic framework a story that is pathetic and almost tragic in interest. Like most works of its author, it is brightly written, its humorous scenes having much freshness mixed with a little extravagance. The extravagance is, however, pardonable, as is the rather strong flavour of the wit, when the character of the hero, Dick Dolland, who has a monopoly of the jokes, and, indeed, of the whole comic interest, is taken into account. Dick is a "Cheap Jack," and has educated and trained as a lady a young girl of unknown parentage who has come upon his hands.

So excellent in heart and principles is Mary Belton that long residence at a fashionable school has not made her ashamed of her vulgar guardian, nor of her sweetheart, Joe Lennard, a blacksmith. For a long time the course of duty has appeared plain to Dick, who is about to remove Mary from school for the purpose of marrying her to her lover. But a few words addressed to him by the school-mistress as to the irreparable injury he will do the girl by consenting to her marriage in a lower circle than that to which of late she has become accustomed, disturb his equanimity. Still greater becomes his perplexity when, as if in answer to the notions conjured up, a man rich and of high social position, who has seen and admired Mary, proposes for her hand. Dick takes a night to reflect, the period being the same that Mary has asked before giving a decided answer to Joe's proposals of marriage, of which her guardian has been the bearer. Dick tries to think, but is unused to the operation, and falls asleep over it. Counsel comes in a dream. Mary, married to her rich admirer, cannot reconcile herself to the cold and heartless ways of those around her. Insult succeeds coldness, and despair treads upon the heels of degradation, the result being that Mary, a divorced wife, supplicates for a corner in which to die of Joe, whom disappointment has reduced to misery hardly inferior to her own. When his darling is, as he believes, dying in his arms Dick rubs his eyes. The scene has changed, and he finds himself once more in front of his cart awaking, cold and shivering, from a long nightmare. His duty is again clear to him, and when Mary comes, bright and joyous, with a favourable answer to Joe's prayer, Dick thanks God, and dismisses her rich suitor with scant ceremony. Nothing in the action until the final change of scene was effected told that what was witnessed was a dream. The audience accordingly was relieved and grateful when, after a sufficiently awkward complication of affairs, a happy termination was provided. That the machinery of the dream is carefully hidden may, perhaps, account for the fact that the whole obtained a reception much more favourable than ordinarily attends pieces similarly constructed. The characters are real, though few of them are quite original. Those who are familiar with the writings of Mr. Dickens might find in them individuals corresponding pretty closely to the whole of Mr. Byron's *dramatis personæ*.

The representation was creditable. Mr. Toole displays a growing fondness for parts which, like *Dick Dolland*, belong to the class in which the reputation of the late Mr. Robson was obtained. He has considerable power of heightening pathos by contrast or admixture with humour, and his representations of homely grief are genuinely effective. His impersonation of *Dolland* was good, but wanting in sturdiness. When *Dolland* stood face to face with the would-be seducer of his darling, and forgot, in his desire to shield her, all disparity of rank, it was no time for tears. Not even recollections of Mary's infancy, tender as they might be, should bring a whine or a tearful sound into the voice. The entire representation was a shade too lachrymose, but it was very clever and effective. Miss Neilson was equally good as the school-girl, the wife, and the outcast. Her movements and gestures were very intelligent and suggestive, and her by-play was excellent. Mr. Clayton gave much rough force to the representation of *Joe Lennard*, and Mr. Irving afforded a clever picture of a proud and most unrelenting husband. Miss Litton and Mr. Teesdale acquitted themselves well in subordinate parts. A scenic effect, in which a blacksmith's forge sinks into the earth, and reveals the rustic spot in which *Dolland* takes his open-air nap, is ingeniously contrived and cleverly executed. The performances were witnessed on the first night by the Prince of Wales.

HOLBORN.—Mr. Lovell's drama of 'Love's Sacrifice,' which has been revived at the Holborn, has not for some years past been seen in any central London theatre. It is a clever and very interesting play, admirably constructed on the whole, though a little diffuse in parts and not quite free in the earlier scenes from wordiness. The commencement of its action, moreover, is

rather long deferred, two entire acts being occupied with bringing the characters upon the stage and making clear to the audience their relations to each other. But the action, when once commenced, is moving, and the scenes to which it leads are dramatic and powerful. The language is always well chosen, and is often very pointed and epigrammatic. With a judicious compression of the early acts and with one or two other modifications, 'Love's Sacrifice' will form a good acting play and a creditable specimen of modern dramatic workmanship. Matthew Elmore, the merchant, whose long years of probity and self-sacrifice are intended as an atonement for a moment's fatal indulgence of passion, is powerfully conceived; and the relations between him and his daughter, who is horrified to discover in the father she has revered and worshipped a murderer, are very striking. Mr. Lovell's method of workmanship is simple and direct. Little use is made of soliloquy. The relations of the characters and the main interest of the story are evolved in the course of the dialogue, which, for a play in verse, is remarkably free from long speeches. As a result of this treatment the play loses in depth and psychological value what it gains in interest. It answers admirably, however, its purpose of stimulating an audience, and appeals exclusively to the highest sympathies and qualities of our nature.

Mr. Sullivan, who played *Matthew Elmore*, is an actor of the same school as Mr. Vandenhoff, for whom the part was composed. He gave a broad and, in the main, powerful representation of the character, confining himself, however, for the most part, to conventional methods of expressing suffering and displaying little subtlety or novelty of conception. Some of Mr. Sullivan's gestures were fine, and his facial play was once or twice remarkably effective. Mrs. Herman Vezin was admirable as *Margaret Elmore*. In the scene where Margaret first heard of her father's shame, and saw that the sacrifice of her own happiness and that of her lover was required to save the old man from the death of a felon, the expression in voice, face and figure was admirable. Some looks of Mrs. Vezin conveyed very forcibly the idea of fixed and stony-hearted despair, and the pose of the body in certain scenes,—in the scene, for instance, in which she waited her father's explanation,—was an admirable and most intelligent comment upon the text. Other parts were moderately well supported. Mrs. Horsman was amusing as *Manon*, and Mr. Honey hard, dry and extravagant as *Jean Rusé*. Mr. Cowper presented *Lafont*, the usurer, with intelligence; Mr. Lin Rayne was *Eugène*, the lover of Margaret. His delivery was singularly jerky, and some of his movements—those especially of his hands—were spasmodic. When these vices of style are overcome, Mr. Lin Rayne may show himself a useful actor. Judging from the reception of the play, the revival seems likely to be popular.

DRAMATIC GOSSIP.

THE 'Trinummi' of Plautus is the play selected for representation at Westminster School this year. All the parts are well sustained. Lysiteles and Sycophanta deserve especial praise. The acting of the latter is indeed so graphic that the least learned, though fairest part of the audience, appreciate all the fun of the part.

Mr. H. J. Montague, of the Prince of Wales's Theatre,—and not Miss Oliver, as was at one time anticipated,—will, we are told, be the manager of the new theatre now in course of erection in the Strand on the site formerly occupied by the Bentinck Club.

A burlesque, by Mr. Arthur O'Neil, entitled 'Abon Hassan; or, an Arabian Knight's Entertainment,' has been played at the Charing Cross Theatre. It is more feeble and inane than the generality of such productions, and has not even a glimmer of sense or humour.

Mrs. Lander, an American actress, will make her first appearance this evening at the Lyceum, playing Queen Elizabeth in a translation of an Italian drama in which in New York Ristori was very popular. The play with which the theatre will re-open under the management of Messrs.

Mansell has been contributed by Mr. F. A. Marshall.

The *Ministre des Beaux Arts* has informed the managers of the Parisian theatres that the boxes and stalls hitherto held at the disposition of the Emperor for each night's performance will no longer be required.

'*Lions et Renards*,' the new comedy of M. Émile Augier, produced at the Français, is a very unworthy successor to the '*Fils de Giboyer*.' Two acts of considerable delicacy and point bring its characters pleasantly upon the stage, and prepare the way for action, which is disappointingly feeble and puerile. At the end of the second act the piece seemed likely to be a success, the third showed signs of failure, and the fourth and fifth passed amid loud manifestations of discontent. The plot deals with the attempts of the "Renards," at the head of whom is a Jesuit, to obtain the enormous fortune, nine million francs, of Mdlle. de Birague. But the lady, who is suspicious of fortune-hunters, ends by yielding herself to a Pierre Champion, an African traveller, who has such gifts of bravery, self-denial, and endurance of hardship as elevate him above the reach of the heiress's far-soaring doubts, and who as a lion-slayer is entitled to rank as a "lion." The characters are feeble, and the action is poor, and wholly inadequate to the length of the play, which all the efforts of Madame Favart and Madeline Brohan, and MM. Got, Bressant, Delaunay, Coquelin and Thiron, were powerless to sustain.

The latest performance at the *Matinées Classiques* has consisted of Regnard's '*Légataire Universel*,' with M. Coquelin, of the Comédie, as *Crispin*, and Mdlle. Bianca, of the Vaudeville, as *Lisette*. M. Sarcey delivered the 'Conference.' One is a little curious to know what can be advanced in favour of this comedy, which drew expressions of bitterest indignation from Rousseau. Its hero is a thief, and justifies his theft; and all the characters have the laxest notions of morality. This is a speciality of the plays of Regnard. The grimmest subjects receive the most mirthful treatment. In '*Le Diable*' a valet, corresponding to the Scapin of Molière, tells his master, who hears him with satisfaction, and who yet is represented as a man of honour, that the death of his invalid uncle is due to the valet having administered double doses of emetic until he had killed him. Two lines spoken by the valet are as follows. We quote from memory:—

J'y mettais double charge, afin que par mes soins
Le pauvre agonisant en languit un peu moins.

Murder is but a sorry jest. In the '*Légataire Universel*' the interest is, however, not much less ghastly.

Mdlle. Déjazet has re-appeared at the theatre named after her in '*Voltaire en Vacances*,' a piece which made a success many years ago at the Palais Royal, and which has not since been seen. A whole gallery of historic portraits is presented by Mdlle. Déjazet, who during the last few years has appeared in turns as Voltaire, Richelieu, De Lauzun, Le Prince de Conti, and Buonaparte. '*La Fuite*,' a one-act vaudeville, by MM. Badoche and Dharmenton, has been played at the same house.

A dramatic sketch, by M. André Delpit, with the title '*Le Mariage de Célimène*,' has been received at the Odéon.

Managers of the French country theatres are availing themselves freely of the recently-accorded permission to play pieces hitherto prohibited. No less than three theatres in Lyons gave the '*Chevalier de Maison Rouge*' on the same evening.

'*Frou-Frou*' will shortly be played at two theatres in Brussels—the Parc and the Galeries Saint-Hubert. Mdlle. Desclée, the original *Gilberta*, has been engaged for the latter house. At the Théâtre de la Monnaie, M. Jourdain, of the Athénée, is about to give a series of representations.

A Bombay Theatre Company, with a capital of 20,000*l.*, has been started.

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